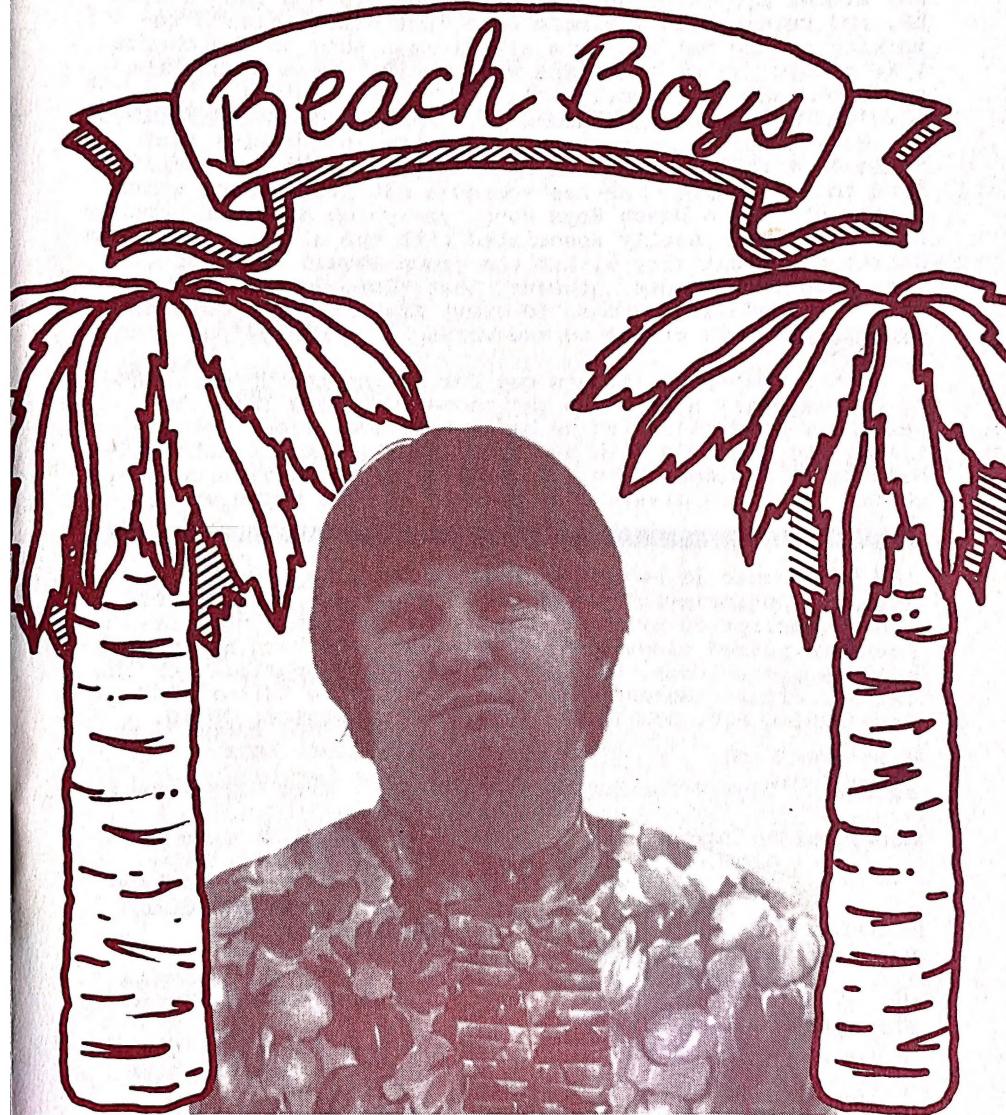


Winter 1982

Vol 5 No 1

# ADD SOME MUSIC



## Comment

Surprise! Mike Love and Carl Wilson released solo albums in 1981, but it was Alan Jardine who had a hit record. As this is being written "Come Go With Me" continues to move quickly up the national charts.

Working within the boundaries of our favorite concept, the Beach Boys, Alan had produced this song for the 1978 Beach Boy album, MIU. Included in the brand new CBS compilation LP, and released as a single from that album, Alan's re-working of the Del Viking's classic has shot up the charts like nothing since "Rock And Roll Music," even though the new album has done poorly.

Many people seem to take a long time to realize that "Come Go With Me" is by the Beach Boys. Is that a compliment to Al Jardine? He has scored a hit with a song which is essentially a Beach Boys song, yet which deviates somehow from the sound usually associated with the group. Those who search for creativity within the group should take note. They also should note, however, that "Come Go With Me" has that one ingredient common to every sizable Beach Boys hit: exuberance (some prefer to use words like 'energy' or 'fun').

Put a feather in Alan's cap for having the intelligence to consistently attempt to get those qualities into the Beach Boy products which he has supervised, from "Cotton-fields" to "Come Go With Me." Brian Wilson can create exuberance in a simple bass line or a background voice counterpoint. That has always been a key. Perhaps noone within

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the group has appreciated that more than Alan. The success of "Come Go With Me" is a reminder that Alan has been most successful in producing songs with these favorite qualities of Brian Wilson.

It's the reason why "Surfer Girl" sounds so good coming over the sound system in the ski lodge. It's the reason why the disc jockeys are often heard to say, "Gee, it's a cold one today, what do you say we warm up with something by the Beach Boys, 'Surfin' U.S.A..'" Getting happy goes a long way towards warming you up.

The Beach Boys are timeless because the meaning of their music is timeless. One should not complain about the fact

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of their doing another remake because that is not crucial. We would do better to complain about the ridiculous reindeer's rear-end on the record labels.

Note: We are pleased to welcome Mr. Brad Elliott to the staff of Add Some Music. Mr. Elliott is the author of the recently published Surf's Up: The Beach Boys On Record. In addition, we apologize for changing the publishing schedule once again, but we found it impossible to get a January issue out because of the holidays. We will publish on a February-August schedule now.

### Music Update

The Beach Boys have begun a February tour in the West while plans for a new album are still very much up in the air. They have planned some studio time in the upcoming months, but release dates and titles are hard to come by. Brian Wilson seems to be up for new material and a new album (see Letters), and the word is that Carl will be with the group when they return to the studio.

Supposedly the group is searching for an outside producer (producers) for the next album, even though Brian is willing to work. Names that have been mentioned are Lindsey Buckingham, Val Garay, and Paul McCartney (yes, he was asked, but declined). There is a tentative plan to release something in May or June.

CBS is, of course, happy with the success of "Come Go With Me," as well with the slight sales of the strong album retrospective 10 Years Of Harmony. There is talk of putting out another retrospective collection.

CBS has expressed an interest in releasing "She's Got Rhythm" as the next single, while the Beach Boys, especially Alan, would like to release "School Day."

The band concluded a successful tour of South Africa over the holiday season.

Those who study and/or collect the works of Brian Wilson got a great, big Christmas present in December when Pierian Press finally published their book-length Beach Boy discography by Brad Elliott, called Surf's Up: The Beach Boys On Record, 1961-1981.

This remarkable compendium of the Beach Boys' career stretches to nearly 500 pages. The main part of the book lists chronologically over 350 individual entries, each being a case of a released record which directly involves the Beach Boys. Credits are listed in a series of alphabetical indices. In addition, there are extensive details of solo recordings, foreign releases, unreleased tracks, bootlegged items, concert and video recordings, and much more. A complete calendar of chart progress throughout the

years, via Billboard, is presented in such a way that one can easily follow the rise and fall of each record, and also note the phenomenon of overlapping entries.

In particular, two aspects of Surf's Up stand out as inspired accomplishments. The first is the working out of the chronology of everything. Not only are you reminded that "She Knows Me Too Well" was released on a single six months prior to its appearance on the Today album, but also, you learn that the band recorded "I'm Dumb" around the same time, although it never made it onto a single or album. It was recorded some time later by Glen Campbell as "Guess I'm Dumb," and produced by Brian. -And there is the second bonus: the in-depth discussion of unreleased tracks. Hard-core fans and collectors have a treasure here.

It is difficult to criticize Surf's Up. Even though there are some errors (see article in this issue), they in no way can tarnish the image of the incredible task which Brad Elliott performed in putting together what will have to be the Beach Boys discography for all time.

The Smile sessions fictionalized: It's the truth. Just before Christmas Jove books released a series of "Generic" paperbacks which attempted to parody four genres of "cheap" literature: the Romance novel, the Western novel, the Science Fiction novel, and the Mystery novel. All four short books have no listed author, claim to possess all essential ingredients of each genre, and indeed, turn out to be "no frills," archetypal renderings of each style.

The mystery novel is the best. It is so good that it fails to parody itself. In classic style a serpentine plot unfolds which involves the recording industry, and so-called "objective" music, which purportedly has the power to affect the physical world.

In explaining just what this strange music is, a hypnotist cites "the Beach Boys, one of the drug-oriented groups, that have, I admit, afforded me some pleasure." He goes on to tell of the Beach Boys creating, in a "rash mood," objective music which would cause things to burst into flames. It would seem that they succeeded, he concludes, yet in an act of decency they burned the tapes.

The band appeared on the Merv Griffin show January 6, plugging 10 Years Of Harmony, and performing three times to recordings of "Come Go With Me," the "Medley," and "Lady Lynda." Brian wasn't shown much at the piano, although he nervously gave "Good Vibrations" as his favorite song in response to questioning by Merv. Between songs Mike did most of the talking, bantering rather good-humoredly with the host. Dennis came down front between songs and looked fit. Alan, who did most of the lip-synching during the songs, led the group through surprisingly spirited performances.

It was fun to watch the whole group pretend to be Alan during the lip-synching of "Come Go With Me," a song essentially involving Alan alone. Missing was Carl, and present was Ed Carter, who was introduced as a Beach Boy like the rest. Yes, Mike did mug the sax part in "Come Go With Me."

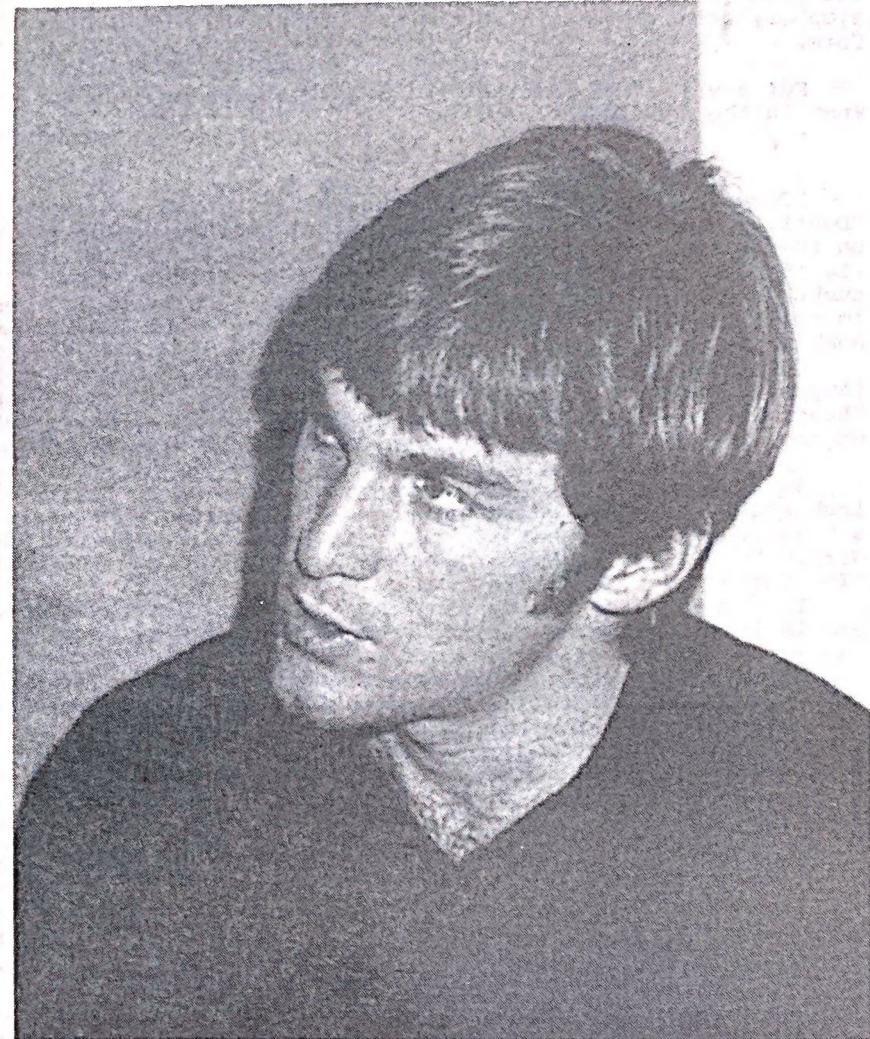
Mike made an extremely brief appearance on his own on the Merv Griffin show of December 15. He was introduced, (he was the first guest), pretended to sing "Looking Back With Love," and thereafter hastily departed, without even a word for dear Merv.

The television series "Portrait Of A Legend" featured an excellent short Beach Boy Bio recently. Sandwiched between shorts from classic, old television appearances were brief but cogent answers to interview questions. On Pet Sounds, Brian commented that it was an attempt to do Bach ("most people know who Bach is, right?"), and to also do Specter ("where the guitar and keyboards all make one sound"), -in such a way that neither might be noticeable. Mike sounded like he'd been reading Add Some Music, when he expressed his thought that the Beach Boys might be an American folk group. Brian said about Murry that nobody liked him, yet he was the driving force and the organizer for the band. Brian cited the clan character of the group in depicting the reason for their continuance as the fact that "we're a family."

The band minus Carl participated in Dick Clark's 30th anniversary of Bandstand on October 30, 1981. They lip-synched the medley, and it was something to see Brian pretending to be Carl on the opening line of "Good Vibrations." At the end of the special Dick Clark amassed an "All Star Band" which included Al Jardine and assorted musical guests. Al presented a respectable lead guitar riff at one point in the performance of "Rock Around The Clock."

The December issue of Musician Magazine featured a survey-questionnaire of some of the world's more renown bass players. It included questions like what is your favorite concert, favorite guitar, favorite amplifier, etc. Paul McCartney was queried, and, in response to the question, "Who is your favorite bass player?" responded, "The bassists at Stax and Motown, and Brian Wilson." He also gave Pet Sounds as his favorite album once again. Somehow you have to like this guy.

Robert Christgau of the Village Voice has supported the thesis that The Beach Boys Love You is the best Beach Boys opus of the Seventies in a new book which rates albums of the Seventies. He does not substantiate his opinion particularly well, but gives the album an 'A' rating.



On the syndicated National Top 30 countdown of January 3, it was stated, after the playing of "Come Go With Me," that the Beach Boys continue to have hopes of starring in a beach-comedy movie entitled "California Beach." Also mentioned were the plans to rerecord a bunch of their classics backed by a symphony orchestra, with which they would also like to perform.

For a while the Pontiac j-cars ads were using "Fun Fun Fun" in the soundtrack.

#### Record News

"Come Go With Me," the smash Beach Boy hit, backed with "Don't Go Near The Water," (Caribou 2633) charted as follows on the Billboard National Chart: 89, 77, 62, 41, 34, 30, 24, 21, 19, 18... On the Adult Contemporary Chart it reached number 11. In its sixth week on the singles chart it managed to pull the album onto the album chart. The album has reached number 156 at this time.

Endless Summer spent a couple of months on the LP chart (August, September), probably due to the great success of the "Beach Boy Medley." The Capitol medley ended up as number 93 on the list of the top 100 records of 1981.

In France the "Beach Boy Medley" was pressed in the 12-inch mode, and released in November. The E-side featured a 9-minute medley of ballad-type songs, including "Surfer Girl," "Girls On The Beach," "We'll Run Away," "Caroline No," "The Surfer Moon," and "In My Room."

In Germany, the medley single had a color picture sleeve, and is in the normal seven-inch format (w/"God Only Knows").

Adrian Baker, the gentleman from England who toured with the Beach Boys last summer while his self-produced medley of Beach Boy hits sat in the upper reaches of the British singles chart, has scored in the U.S. this winter, this time with a self-produced medley of Four Seasons classics. This was issued under the pseudonym Gidea Park. In addition, Mr. Baker has released in England a single which includes a strong version of "Don't Worry Baby," backed with a super-harmonized version of "Happy Birthday Brian Wilson." (see Gidman article)

A new album release by Realistic w/Capitol (R 51-7010, Cap SL8149) pairs the Beach Boys and Jan & Dean for the first time. It features "Surfin' USA," "I Get Around," "Shut Down," "Fun Fun Fun," and "Little Deuce Coupe" by the Beach Boys, and "Drag City," "Honolulu Lulu," "Deadman's Curve," "Surf City," and "Little Old Lady" by Jan & Dean. Although released on a budget line, the quality of the pressing appears to be very satisfactory. On back are good historical liner notes by one Pete Welding. The best part is the cover art which includes pictures of the whole gang (although David Marks replaces Alan). The Beach Boy photo is very close to the photo on the original "Surfin' Safari" picture sleeve, although Mike Love looks more like Ralph Malph here.

Kirsty MacColl, daughter of Welsh folksinger Ewan MacColl, has released an interesting cover of Brian Wilson's "You Still Believe In Me." (Polydor POSP 368) It sports a breathy, child-like vocal supported by a very smart synthesizer/symphonic arrangement. Ms. MacColl sounds like Wendy, naively invoking Peter Pan, while Brian Wilson conducts the Walt Disney Fantasy Orchestra. There is a marvelous, original vocal counterpoint introduction, followed by a unique, offbeat, instrumental arrangement. The echoed choral ending is all respectful tambourines, heraldic horns, and early Christmas bells. Very nice.

Peter Cetera of Chicago has released a solo album which includes a song co-written by himself, Carl Wilson, and Ricky Fataar. It is called "I Can Feel It."

A man from Florida named Chuck Kirkpatrick was featured on the syndicated television show PM Magazine. It seems that he is an avid fan of the Beach Boys with access to Criteria Recording Studio, and that he recorded, essentially single-handedly an imitation medley of Beach Boy songs.

A large number of compilation LP's were released in 1981 which featured the Beach Boys. (see article) In Australia, an album titled Beach Boy Ballads (EMI 6446) included the following songs: A-side- "God Only Knows," "The Surfer Moon," "Caroline No," "Your Summer Dream," "Friends," "Warmth Of The Sun," B-side- "In My Room," "Be Still," "Surfer Girl," "A Young Man Is Gone," "Wake The World," "Kiss Me Baby."

Phil Spector's Christmas Album was most recently released on the CBS/Pavillion label. It is in stereo, which is to say that the wall of sound is diminished somewhat. The 'back to mono' buttons, which Phil was seen to wear on the earlier album covers, have been meaningfully expurgated. Various songs from this collection received much airplay in the Hartford area over the holiday season. One station even put together a medley. In England, a maxi-single was released on the Phil Spector International label, distributed by Polydor (2010 010). The A-side features "Frosty The Snowman," while the B-side includes "White Christmas," and "Santa Claus Is Coming To Town." These are the newer stereo versions.

Also out of England comes a Phil Spector album box set. It includes nine LP's, and is rather disappointing. If you have the Spector Collector's Series, then there is next to nothing offered by this new collection. The Ronettes album, the Crystals album, and the Bobb B. Soxx album all remain in their "Collector's Series" format. Also included are the Christmas album and the Dion album. The final four LP's are a Darlene Love album, a Righteous Brothers album, a Phil Spector album, and "The Best Of The Ronettes, Vol. II." This Ronettes album, as well as the Darlene Love album and

the Spector album, collect the various cuts from the Various Artists collections in the original series. There are a few extras, e.g. "River Deep, Mountain High," and a not previously included song by the Ronettes called "Lover." The graphic artwork is kept to an absolute minimum throughout the entire set, and no new liner notes are presented.

### Review: Ten Years Of Harmony

Tom Ekwurtzel

Good timin': Three weeks before Christmas, and the Beach Boys release their '70's Brother/Reprise/CBS/Caribou double LP, 'greatest tracks' package, -right in time for the holiday, buying public. That's not bad for a band that once released a Christmas single on Christmas Eve.

The album is both justly and ironically called Ten Years Of Harmony, and consists of 29 cuts culled from 9 group albums, but also including one song from Dennis Wilson's solo album, two unreleased tracks, one soundtrack theme, and one live track from the Reprise Concert LP.

"Almost Summer" isn't here, which is too bad. "Here Comes The Night" ain't either, which is interesting. Also there are no "Goin' South" and "Lookin' At Tomorrow (Welfare Song)" -phew! Thank goodness, and so far so good. With only one real hit in ten years, and no definite way to choose the right songs, one would figure that 29 choices would yield some bad edges.

It should be said that the selections were actually well thought out. As I listen and write, the next thing that comes to mind is that the quality of the sound here is beautiful. There's no doubt about it, I'm hearing crystal clear reproduction. After years of listening to bootlegged reproductions of the unreleased "San Miguel," and thinking it only good, I now feel like I'm listening to a song I never heard before, -a much better one. In 1971 I listened to these Surf's Up tracks on a modest stereo unit, and the pressing and vinyl quality must have been only o.k., because listening to the new pressings in 1981 yields some extremely noticeable differences.

Thinking about sound quality raises some questions: Can I find information on the sleeve concerning whether the sound reassignment is digitally monitored? Is the discomputer used? How has the sound been remixed? Who dunnit? Something is missing here. It turns out a lot is missing, -a lot of information.

Herewith are some thoughts upon listening: Side One: "Add Some Music To Your Day" sounds, as ever, like enough harmony to fill up ten years all by itself. "Roller Skating Child" blows punk rock away, and already you realize that

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they are picking the right songs for this collection. A lot of people think the only thing the Beach Boys did between the Sixties and 1976 was a song called "Disney Girls." It's a Beach Boys song because of the...harmony. I'll go along with that. "It's A Beautiful Day" is the single version of this suburban rocker, which is one of producer Bruce Johnston's high points.

The next song follows the trend to include single versions of songs. This time it is Al's upbeat "California Saga," with its "California Girls" bass rhythm, and Brian's "On my way." "Wontcha Come Out Tonight" follows, featuring a Brian Wilson lead vocal, and a wise choice from the MIU album. Side one finishes with Brian's masterful gem, the only inclusion from Carl And The Passions, "Marcella."

Side two opens with the single version of "Rock And Roll Music," the only smash hit of the bunch. (Wait, there may be a second.) It is remixed entirely. "Goin' On" has Carl's great vocal, and then "It's O.K." is very definitely o.k. What follows is the single version of "Cool Cool Water," starting with the "Omm...." -white noise middle section. "San Miguel" is an old, unreleased track belonging to Dennis, with a strong lead vocal by Carl. So where in Sam's Hill has this cut been? Tremendous. "School Day" is not the album cut. This has the bell and a louder guitar. "Good Timin,'" which follows that, is the single they should have released instead of the Light Album, not along with the Light Album. Finally, the last track here is "Sail On Sailor." Gee, I wonder who's singing on that. Guess I'll just check the liner notes.

Two sides pass by and you realize this is a generous portion of Beach Boys music. Even for someone who's heard these songs hundreds of times it is a celebration. For someone on their premiere flight this could prove to be a Pandora's box, leading the uninitiated into a large, enigmatic library of works from 1970 to 1980.

Side three opens with the live "Darlin'" from the Concert LP. This remix features brighter highs, -it sounds like the microphone is attached right to the high-hat. Much more exciting. "Lady Lynda" is next, and they have opted for the longer album version. Next is unreleased track number two, that being the classic "Sea Cruise." Only Frankie Ford can do this Huey 'Piano' Smith composition correctly. Brian and Dennis can't come close to the original. But even though there is nothing new brought to the song, I'll still take Brian's patented 'roller rink' organ style for what it's worth. And if I had my druthers I'd have picked Brian and Alan's unreleased "Loop De Loop" instead. If it had to be a Dennis lead then I would have picked "It's Tryin' To Say," the Brian Wilson gem from the unreleased Adult Child. (I hope you've heard it.)

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The next song is "The Trader," from Carl's best period. After that is "This Whole World," one of those uncelebrated masterpieces by the master. Personally, I'm not so sure about the inclusion of "Don't Go Near The Water." How about a cut from the Celebration albums, especially "Almost Summer?" Perhaps they couldn't work it out with MCA. Finally, we have "Surf's Up," the second of only two Smile cuts in this collection. My eight year-old brother gives it only a '7' 'cuz it's hard to dance to.

Side four opens with a song which has proven without a doubt the wisdom of its inclusion here. As of this writing "Come Go With Me," Alan's 1978 remake, is a real hit, -into the top twenty. "Deidre" follows, the sweet, 1971 collaboration between Bruce and Brian. After that comes Brian's unbelievable, for 1978, vocal on "She's Got Rhythm." Is this the last time we will hear him sing that way? Good show for including it here. "River Song" is a good choice from Dennis' Pacific Ocean Blue, the moody, 1977 solo work, which is a painful look at his life at that time.

Back-to-back come "Long Promised Road" and "Feel Flows," Carl's two semi-classics which included Jack Reilley's obtuse lyrics. Yes, once there was a man named Jack Reilley, who did an admirable job with an impossible task, -keeping the Beach Ball rolling. Concluding this trip through the Beach Boys' Seventies is the very fitting "Til I Die," by brother Brian Wilson.

Twenty nine songs, chock full of our boys at their best, are jammed onto four sides so that, when some uninformed soul inquires as to "the Beach Boys?" -You know where to point him. The music is a four star affair in this corner. Do I have any qualms? Yes. Even though the music is consistently wonderful, the fourth side might have been filled with unreleased stuff. -But not that big a deal. The packaging is lousy: a cover which is just a lame retreat from the horror show of their last LP; snotty lettering; one whole picture; absolutely no information as to who plays what, where and when. And who needs lyrics? Outside Brian, Mike, Dennis, Carl and Alan there is a rich history of people: Bruce Johnston, Blondie Chaplin, Ricky Fataar, Ron Altbach, Daryl Dragon, Toni Tennille, Billy Hinsche, Carli Munoz, Robert Kenyatta, Mike Kowalski, Ed Carter, Charles Lloyd, Marilyn Wilson, Steve Douglas, Gary Griffin, Michael Andreas, Bobby Figueroa, Jim Guercio, Igor Horoshevsky, Steve Forman, etc., etc.

Ten Years Of Harmony is a smart collection of the Beach Boys' best through the Seventies. It's interesting that one third of the cuts are from the 1970-1971 albums, Sunflower and Surf's Up. I believe their days as a consistent, orthodox Rock entity are long gone, but here they show that they continue to add to a handsome resume, even if the strengths have become fewer and farther between.

In scrutinizing this musical spread over ten or so albums, one comes up with a blurred picture. A rookie listening to the Light Album would have a hard time swallowing "Sumahama," as well as most of the rest of the album. For most people, "Matchpoint Of Our Love" is a real turn-off, not to mention "Belles Of Paris," -both from the MIU album. Attempts at making new sounds have too often fallen short next to attempts to create intelligent album titles.

Part of being a die-hard Beach Boys fan is in making up clever excuses for these sometimes embarrassing attempts. More often than not it is best to stick with the "Brian Wilson as sole artist in the group" rationale. Even Brian's most quirky pieces, from "Johnny Carson" to "Shortnin' Bread;" from "Solar System" to "Child Of Winter," I find totally defendable. However, sometimes I think that the 'true' fans should have sole access to such tracks. Will others understand this music? Not immediately.

Ten Years Of Harmony is a fine sampler which can be enjoyed by any listener. Pick it up for a friend, or for the bum who hasn't stopped giving you grief for sticking with these guys for all these years.

#### **Sitting Sands: Ten Years Of Harmony**

**Brad Elliott**

For most Beach Boys fans the recent CBS compilation, Ten Years Of Harmony, was a welcome addition to their collection. The handsomely packaged set included not only several single mixes and edits previously unavailable in album format, but also a previously unreleased single mix ("School Day"), and two tracks which had never seen the light of day in any form ("San Miguel" and "Sea Cruise").

The assembling of Ten Years Of Harmony, however, proved to be no easy task. CBS executives spent more than a year working to release the package. In the course of that year the album underwent several major revisions and countless minor changes. To some of those involved, the final package was a severe disappointment.

The idea of a compilation album was first proposed in the fall of 1980. As originally planned, Ten Years' Harmony, an original title, would have been only one disc. The target release date was January, 1981. Early on, CBS pegged "Come Go With Me" as the album's first single. Also scheduled for inclusion were "San Miguel," the vetoed mix of "School Day," and, at Bruce Johnston's insistence, "The Lord's Prayer." ("That's gonna go in the compilation album," Bruce said last February. "We're gonna lease that from Capitol. Lease it back and put it on, because it's never been on an album.")

Before a track lineup could be firmed, however, the album's release was postponed to May and then to September.

Among the group members, Bruce at least was thinking about the track lineup. "The compilation album, if we get it out, will be, on the fan level, the best album they've ever had. Because it's gonna cover all the period from, say, '68, '69 on. It's gonna get the best of everything, like "Til I Die," "Disney Girls," "Sail On Sailor," "San Miguel."

Bruce's most ambitious thoughts concerned the Smile tapes. "We're gonna collage the Smile album in this compilation. We're gonna go through the Smile album and just take little sections of the tunes we have and put it out as a kind of sampler of the Smile album. We're just going to skim the Smile tapes and make a beautiful six minute collage." He was quick to add, "Brian doesn't know this."

CBS kept the compilation album on its list of projected September releases, and in July received from Caribou records a master for the record:

Side One: "The Trader," "Deidre," "Long Promised Road," "The Night Was So Young," "Sail On Sailor," "Come Go With Me."

Side Two: "Marcella," "Surf's Up," "Cool Cool Water," "Don't Go Near The Water," "Talk To Me," "Til I Die."

CBS executives were dumbfounded. This was not the record they had expected.

Within a few short weeks, CBS' questions were answered. A CBS promotion man mentioned the tape to Bruce Johnston, who expressed complete surprise at the existence of a track lineup. The Beach Boys, Bruce insisted, had made no such thing. It quickly became evident that Caribou president James William Guercio had thrown the tape together, reportedly because the Beach Boys had seemed in no hurry to assemble a lineup.

In a subsequent conference telephone call, Bruce, Mike Love, Alan Jardine, and CBS' two in-house Beach Boy fans brainstormed a rough lineup for a two-record set. Agreed upon were:

"Add Some Music," "Roller Skating Child," "Disney Girls," "It's A Beautiful Day," "California Saga: California," "Marcella," "Rock And Roll Music," "Goin' On," "It's OK," "Cool Cool Water," "San Miguel," "Good Timin'," "Sail On Sailor," either "Wouldn't It Be Nice"(live) or "Darlin'"(live, "Lady Lynda," "The Trader," "Come Go With Me," "Deidre," "Mona," "Don't Go Near The Water," "Surf's Up," "She's Got Rhythm," "Honkin' Down The Highway," "Til I Die," "Long Promised Road," and either "River Song," or "You And I"(both from Dennis' Pacific Ocean Blue.)

Suggested by the CBS executives, but vetoed by the three Beach Boys, were the studio version of "We Got Love," "Child Of Winter," and the unreleased single mix of "School Day."

However, the Beach Boys suggested several 'bonus' tracks which they would be interested in including. If the tapes could be found, they suggested including a song from the encore (with Elton John) of the group's June 3, 1972 London concert, and "Jumpin' Jack Flash," from the Washington, D.C. show of the 1975 Beachago tour. There was also talk of the group making a quick trip into the studio to cut "Back In The USSR."

By late September the contents were firming up. The tentative lineup at that time was:

Side One: "Add Some Music To Your Day," "Roller Skating Child," "Disney Girls," "It's A Beautiful Day," "California Saga: California," (preferably the single version, if the master tape could be found), "Marcella."

Side Two: "Rock And Roll Music," "Goin' On," "It's OK," "Cool Cool Water" (the single edit, hopefully), "San Miguel," "Good Timin,'" "Sail On Sailor."

Side Three: "Darlin'," (live), "Lady Lynda," "Sea Cruise," "The Trader," "Mona," "Don't Go Near The Water," (or possibly "Feel Flows"), "Surf's Up."

Side Four: "Come Go With Me," "Deidre" (or maybe "This Whole World"), "She's Got Rhythm," "River Song," "Long Promised Road," "Honkin' Down The Highway," "Til I Die."

As the cover art was worked up and liner notes drafted, David Leaf, author of The Beach Boys And The California Myth, was asked for his advice. He submitted another track proposal:

Side One: "Surf's Up," "Cool Cool Water," (45 edit), "This Whole World," "Add Some Music To Your Day," "Disney Girls," "Feel Flows," "Til I Die."

Side Two: "Long Promised Road," "San Miguel," "Marcella," "Sail On Sailor," "The Trader," "California Saga: California" - (45 mix).

Side Three: "Good Timin,'" "Goin' On," "Sweet Sunday Kind Of Love," "Matchpoint Of Our Love," "The Night Was So Young," "Baby Blue," "Lady Lynda."

Side Four: "Come Go With Me," "It's OK," "Rock And Roll Music," "It's A Beautiful Day," "Sea Cruise," "She's Got Rhythm," "Roller Skating Child,"

Although Leaf's grouping of tracks somewhat chronologically and by tempo was not adopted, his efforts were directly responsible for the inclusion, on the next CBS lineup, of "This Whole World" and "Feel Flows," instead of "Mona" and "Honkin' Down The Highway." Also added, at the insistence of CBS, was the single mix of "School Day."

Approximately a month before the album's release, Carl Wilson went into the group's tape library to find the master tapes for the twenty eight songs. Luck was with him and all the masters were located, including those for the "California Saga" and "Cool Cool Water" singles. Also, it was at that time that the compilation's last track, "Wontcha Come Out

Tonight," was added, bringing the number of included songs to twenty nine, and finalizing the track lineup.

One last problem remained: the inner gatefold. The photo of the group, taken backstage at the 1977 Central Park concert, already had been selected. At issue was a proposal to 'doctor' Bruce into it. Carl put his foot down. Bruce was not a Beach Boy on a par with the others, and should not be included in the main photo. If Bruce wanted his photo on the album, Carl stated, he could have a small 'mug' shot. Bruce decided that if he wasn't wanted in the main photo, he didn't want to be pictured on the album. He is not.

Carl also insisted that individual production credits be given, prompting a few minor squabbles in places (most notably whether Brian would be credited for tracks from the MIU album: he is on only "Wontcha Come Out Tonight," which he wrote and sang). At about the same time, the planned liner notes were shelved and replaced by the song lyrics. That decision was probably CBS'. The record was due for release immediately, and another squabble, which the liner notes likely would have generated, might have caused further delay.

Despite the many problems in assembling and releasing Ten Years Of Harmony, CBS is pleased with the package, and already is considering a one-record Ten Years Of Harmony, Vol. 2 for release next fall.

### Song Scrutiny: Help Me Rhonda

Don Cunningham

The time was March, 1965. Over four months had passed since the release of a new Beach Boy album, and the Capitol big shots were naturally getting nervous. They knew that Brian Wilson had been hard at work on new material, but could they continue to bank on this kid? Could Brian Wilson actually follow up such smashes as the previous year had witnessed: "Fun Fun Fun," "Little Honda," "I Get Around," "Don't Worry Baby," "Dance Dance Dance?" At least that last one, the dancing song, would be on this new album. And there would be a new song about dancing. That sounded hopeful.

That month The Beach Boys Today was released, took another month to get to the top ten, and stayed there for fourteen weeks. "Do You Wanna Dance," the other 'dancing' song, charted respectably as a single, but just missed the top ten. That's o.k., thought the Capitol thinkers, one finds higher profit margins in the album sales. Kids were slow-dancing to "Kiss Me Baby," and everything was copacetic.

As the Capitol big shots were scrutinizing their bottom lines in 1965 some other people were taking note of an equally important occurrence: the developing artistry of Brian Wilson. No sooner had The Beach Boys Today been released, when another artist expressed an interest in covering one of Brian's new songs from the album. The song was called "Help Me Rhonda," and Brian knew better than to let it slip through his fingers. He recognized the song's potential as an AM radio hit, went back into the studio to recut it, and released it as the next Beach Boys' single.

Bang! "Help Me Rhonda" becomes the number one single in the country. Brian Wilson follows his 1964 successes with a rousing rocker going by a strange, personal sort of title, and the U.S. loves it. Seventeen years later are there any breathing inhabitants of the United States who are unfamiliar with the refrain, "Help me Rhonda, help, help me Rhonda?"

With "Help Me Rhonda" Brian did much more than to simply produce a new hit. He showed that he could reach new plateaus. -And that he could create new plateaus. Needless to say, he was far from being finished. The seriousness with which this man was approaching the modern popular music scene was only beginning to be noticed, and the extent of his influence was, relatively speaking, still modest. "Help Me Rhonda" would be the most obvious manifestation of Brian Wilson as the American folk artist, although not the most artistic extension of that quality which would come to distinguish the value of his entire work.

A discussion of "Help Me Rhonda" must make mention of two distinctly different songs. It turns out that the original album version and the later single treatment differ as night and day, with each separately displaying the dual concerns of Brian: commerciality and art. I am partial to the original because of its richer and more delicate textures, yet listen in awe of the power coming out of Brian's brash, single revision.

With its firm, drum-defined rhythms, "Help Me Rhonda" should be classified as a rocker. Among the fast songs of Brian's early years, however, "Help Me Rhonda" is noticeable for its length, -over three minutes in the original form, whereas most songs were two-two and a half minutes in length. As opposed to the slam-bam-thank-you-ma'am nature of Brian's big fast hits of the previous year, "I Get Around," "Fun Fun Fun," "Dance Dance Dance," his new three minute rocker was more r&b flavored; more drawn out; rooted more in the song-writing school of Spector, crossing over from pure Pop to a mixture of rhythmic influences.

It could easily have been construed as a modest album cut, overtly simplistic in its lyricism and its lyrics, laid back in its r&b-like rhythm and longer form. Capitol con-

tributed its own feelings about the song's supposed inauspiciousness by spelling "Rhonda" incorrectly on the sleeve of the Today album.

Few persons were able to notice in a conscious way that "Help Me Rhonda" could gain an immediate grasp on the listener, and especially that its grip could be permanent. But it could, and it did, and it does.

The album version begins with a counterpoint of two irresistible and memorable themes: the syncopated, downward spiraling guitar theme, over the bouncing bass figure. In the single version Brian would improve on the bass part, making it a circular motion, an inversion of the guitar riff. The drum jumps in with its incessant, biological beat, your body picks up the beat, and you are hooked. When Alan begins his all-American lead vocal it's just like icing on the cake.

The crucially familiar I-IV-I cadence is the foundation for a melody of inspired genius in the verse. The twists and turns, and the internal rhythms could only be created by one man: Brian Wilson. Alan Jardine sings "Well since she put me down..." in a manner which evidences the wishes of Brian. Alan's populist vocal style goes on to lend its own values. He interprets the mock-pain in the lyric with good-hearted sincerity, making "Help Me Rhonda" not just a 'fun' song, but a song of great hope. Like all great melodies, that of "Help Me Rhonda" is both simple and inspired. It is, for us, a great friend.

The album version continues a standard key development, with guitar, tambourine, and bass providing an exciting texture under Alan's lyric. Then, in a song filled with sublime hooks, we come to the bridge into the refrain, which is the hook of hooks: "bom, bom, bom, bom, bom, bom, bom." The original version has no vocalization of this, yet, after listening to the single version just once, it becomes impossible not to sing along in the bridge, -even with the original version. This chant is reminiscent of the early guitar theme, but eminently more singable. And "Help Me Rhonda" is a song to be sung. When performed in concert "Help Me Rhonda" is always the last straw, breaking the most die-hard non-singers into song, while coincidentally throwing every last body into the mass dance.

And that is because it is also a song to be danced to. After moving through another verse and refrain, Brian, in this first version, moves into an instrumental "middle" which is again dominated by the throbbing bass, tambourine, and guitar. My feeling is that Brian has the dance in mind here. The refrain comes around again, -and again, fading dynamically, in and out, in a surprising manner which is not altogether successful. Again, I feel Brian has the dance in mind.

For my money the most precious component of "Help Me Rhonda" is the very special way in which the gang sings two words: "fine" and "eyes." Here are cases of that complex harmonic 'drift' which characterizes the sound of the Beach Boys. It is a signature. A combination of Brian's vocal arrangement and the blood-related voices makes for a sound that is unique and priceless.

Turning attention to Brian's revision of "Help Me Rhonda" -the single version, we should first notice the transparency of Brian's attempt to create an AM radio hit. It is obvious in the way Alan's voice is pushed up in the mix so that he comes crackling out of the speaker. It is evident in Brian's further evolution of hooks: the cyclic bass theme; the "bom bom bom..." part. In concert the newer "come on Rhonda" has become a strong theme. All told, the real clincher is the tremendous electric guitar riff added to the instrumental break (and that is shorter itself in this version).

In the effort to appeal through the AM radio speaker, the second version loses the inspired textures of Brian's original production. The tambourine, for instance, gets lost under the louder guitars and Alan's dominant vocal. The slight r&b feel in the original yields to a more 'jumping' Rock style. Even the manner in which "eyes" and "fine" are sung is changed.

Brian Wilson himself has stated his debt to Buster Brown's "Fanny Mae" for the harmonica hook used during the break in "Help Me Rhonda." Another reference which, to my recollection, has not been made, is the influence of "Then He Kissed Me," the Spector/Crystals hit of 1963. Along with "Help Me Rhonda," Brian placed his own version of the Spector classic, as recorded for the Summer Days album, and retitled "Then I Kissed Her," -in the key of D-flat. This choice of key was probably made with deference to Alan Jardine's vocal ability, since the two songs, which were recorded around the same time, both feature Alan on lead. (Summer Days was released later that same year.) A great similarity can be found in the rhythms and key system in the main verses of both songs. Sing "Well since she put me down..." and then sing "Well I walked up to her..." Differences quickly take over, and even those first lines contain different choices in lyrical movement, yet a connection can be made.

Any songwriter will tell you there is nothing wrong in using an old hook. It can indeed be construed as a great tribute when an old theme is fit into a new environment to the mutual benefit of itself and the new environment. The fact is, that over all time, all melodic phrases have been incorporated into song. It's now a matter of dressing them up differently.

For a song to be a folksong it must fulfill certain requirements. Of all the qualities which can be associated with such songs, from the consciousness of the average man,

to the repetitive and lyrical nature of the melodies, one virtue stands above the rest: a folksong is a song which endures. In Brian's song about "gittin her outta my heart" can be found most of the qualities of the folksong. And even as Alan sings of being "out doin' in my head," and we aren't sure just what he's talking about, the fact remains that "Help Me Rhonda" remains. Surely it will continue to endure as well.

"Help Me "Rhonda" is readily available, and the interesting thing is that both versions are just as easily found. For the long version check the Today reissue or Endless Summer. For the short version check California Girls, (the Summer Days re-issue), or various other collections. Don't spend too much time searching for Johnny Rivers' 1975 remake, which supposedly features Brian on the background vocals, because, despite much energy, it advances the song's values not-at-all.

### Rare Tracks: The Smile Tapes

Brad Elliott

During the past three years of researching for Surf's Up: The Beach Boys On Record, I found myself in the almost unbelievable position of hearing hours upon hours of unreleased Beach Boys recordings. Much of the music was exceptional, standing over too much of the group's released product, as the Beatles tower over Barry Manilow. Again and again I found myself saying, "This is too good to be kept hidden away." Unfortunately, most Beach Boys' fans cannot duplicate the expedition I made. For that reason I asked Don Cunningham some months ago whether Add Some Music's "Rare Tracks" column would be available for an in-depth look at the recordings I had heard. He responded with a resounding "yes," and we got down to discussing basics.

Over the next several years I will be describing and chronicling the unreleased side of the Beach Boys in an approximate chronological order. The exception is this first installment. We both felt the project should be started off with a bang. Therefore, we agreed that I would tackle first the most famous of the unreleased recordings: the Smile tapes. My only regret, -one that will probably last forever, -is that the recordings will only be read about and not heard. It does not suffice.

David Leaf maintains that the term 'Smile' is applied too broadly, and in the strictest sense of the word I suppose he is right. His position is that 'Smile' can only be applied to those tracks produced during the Brian Wilson-Van Dyke Parks collaboration. Accepting such a view, Smile would have begun with the first songwriting session Brian and Van Dyke held in mid-1966, and ended when Van Dyke departed in February of 1967. "Good Vibrations," therefore, would not be a

Smile track, even though it was to have been included on the album, -and neither would be "Can't Wait Too Long," which Brian composed after Van Dyke's departure.

Nevertheless, there is a common thread running through the surviving tapes and tracks ("tracks" because many are definitely not "songs") from late 1966 and early 1967, whether written by Brian alone or Van Dyke and Brian.

"My guess is that there was one central musical concept on Smile," wrote Arthur Schmidt in the October 14, 1971 issue of Rolling Stone, "-one sound, one brand new chord theretofore undiscovered." For lack of a better description, that thread has been termed 'Smile' and all of the tracks discussed herein include that thread. If you could put them all on one tape, you would conclude, as Schmidt did, "To listen to this lost album might have been exhausting, -or better, a visual analogy: blinding."

Every Beach Boys fanatic worthy of that designation has assembled on tape his own attempt at Smile, using those few released songs he knows sprang from that time: "Good Vibrations," "Heroes And Villains," "Vegetables," "Wonderful," "Wind Chimes," "Our Prayer," "Cabinessence," "Cool Ccool Water," "Surf's Up," and maybe even "You're Welcome." It is not until you've heard the unreleased Smile tapes, however, that you realize that more Smile tracks have actually been released. -Notably "Fall Breaks And Back To Winter" (from Smiley Smile), and "Diamond Head" (from Friends), both of which fit into the Smile spectrum.

There is no count of the number of unreleased Smile tracks in existence. In addition to released songs (or pieces of songs, like "Who Ran The Iron Horse" or "Child Is Father To The Man"), there are another 17 titles that have never seen the light of day. Add to that the unreleased versions of those songs that have appeared, and the number is easily doubled, -maybe tripled.

In any event, I have heard only seven unreleased Smile tracks, plus what can only be called a studio "improvisation" session, directed by Brian. Six of the pieces exist on a single tape, apparently the effort of the Beach Boys, or at least some of them, to assemble the remains of Smile.

The tape opens with "Do You Like Worms," a close relative of "Heroes And Villains." It is impossible to tell whether what is on tape is one or two versions of the track.

Byron Preiss did an excellent job in describing "Do You Like Worms" in his book, The Beach Boys. As he noted, the song opens to "a pounding combination of steel guitar and kettle drum," a mix of Hawaiian guitar and African tribal drums. After approximately 17 seconds, the pounding suddenly gives way to the legendary "Rock, rock, roll, Plymouth Rock

"roll over" chorus (Think about the word play there). It is a capella except for an incessant bass cello string being plucked, and it is repeated twice. In each case, the word 'over' is stretched out to "overrrrrr," with voice pitch rising as it is stretched the second time around. However, "roll over" is not repeated twice in the line, as Preiss seemed to indicate.

After the second line of the chorus, there is yet another abrupt shift, to a music box-like, and totally instrumental 'tinkling' harpsichord rendition of the "Bicycle Rider-Heroes and Villains" theme. (On the 1974 double In Concert LP, the Beach Boys sing "Bicycle rider, see, see what you've done, done, to the church of the American Indian" -over this theme) Then, with the harpsichord repeating the theme again, a Hawaiian chant consisting of "a deep, comical, 'Umacah buh ummagah,'" as Preiss accurately described it, is sung over it. Under that chant is yet another chant, the familiar "bom bom bom ba-bom ba-bom bom" of "Heroes and Villains." The piece would seem to end with a prolonged chord on the harpsichord, but just as that chord starts to fade, a lower piano chord is heard, followed by two taps of a high hat or snare drum. Only 1:12 has passed since the song began.

There is a split second of blank tape, which is not just 'quiet' in the studio. The acoustic depth of the studio disappears, leading to the possible conclusion that what comes next is a separate version. Yet the 'void' is there for only the split second, -I couldn't time it, it wasn't long enough, so perhaps what follows is intended as a continuation. In any event, the song restarts with the pounding of the kettle drums and steel guitar, and repeats itself up to the introduction of the Hawaiian chant. In this second version, the "Bicycle Rider-Heroes and Villains" is repeated, unadorned, a second time. Then, there is an abrupt edit to a new chant Preiss described as "sweeter and more harmonic." Mike Love sings "Wahhla loo lay, wahhlaloola, kee ne waka-poola." To quote Preiss:

"The 'wahhla' version was repeated six times, each linked to the addition of another instrument or sound on the instrumental track. (First chorus, Mike and drum; second chorus, Mike, drum, and surfing guitar; third chorus, Mike, drum, surfing guitar, and soft background group 'lalalalala' chorus; fourth chorus, Mike, drum, surfing guitar, and harder chorus -like a sea breeze; fifth chorus, repetition of the fourth.) On Mike's 'wahhla' of the sixth chorus, the song takes a one-beat pause and returns to a cello with a single-note series backed by harpsichord. A reprise of the 'music box' -"Heroes and Villains" theme follows, eventually meandering to a close, as if the music box were winding out."

The second piece lasts 2:16, while the whole thing is 3:18.

"Do You Like Worms" is followed immediately by a separate harpsichord rendition of the "Bicycle Rider-Heroes and Villains" fragment. As the theme is repeated a second time, it begins to fade, finally disappearing from the audible range only 23 seconds after it began.

Next on the tape is the most legendary piece of Smile: "Mrs. O'Leary's Cow," intended as the "Fire" section of the "Elements" suite. The track appears twice, once in a rough, unfinished and unedited form, and then again in its final form.

Again from Preiss:

"'Fire' opens with an oscillating duet of violins and cellos. They whine up and down in a repetitive wave, punctuated first by the sound of a triangle to gently simulate a fire bell, and then by a sharp series of drum beats with cymbal shading. The use of violin and cello continues through the short piece, playing perpendicular to each other, sirens to a flame at a street corner blaze. The song's finale is a quick series of snare drum beats."

In his rejected article for The Saturday Evening Post, "Goodbye Surfing, Hello God," Jules Siegel described "Fire:"

"A gigantic fire howled out of the massive studio speakers in a pounding crash of pictorial music that summoned up visions of roaring, windstorm flames, falling timbers, mournful sirens and sweating firemen, building into a peak and crackling off into fading embers as a single drum turned into a collapsing wall and the fire-engine cellos dissolved and disappeared."

No amount of description can prepare a listener for what he hears. "Fire" is so far-removed from anything else the Beach Boys have ever done as to defy comparison. The only one I will make, and then not for musical content, but for song structure, is a comparison to "Fall Breaks And Back To Winter."

The first "Fire" track is not the version described by Preiss. Unfinished, it quits abruptly at 1:50. It is undorned by the triangle and the "quick series of snare drum beats." (Siegel's "collapsing wall") Instead, the first track is only repetitive drums, violins and cellos.

The first piece is followed by a short fragment, only 17 seconds long, which Brian would edit onto the end of the first piece. This fragment opens with the same repetitive drum beat and what sounds like a genuine siren (perhaps a theremin). The drum drops out, an electric bass meanders, and the piece closes with three sharp drum shots.

The second version of "Fire" is the finished version. Someone, not Brian, counts off, "one, two, one, two, three,"

for the assembled musicians, as a crackling sound effects track begins. The violins, cellos and incessant drum return from the first track. The triangle is heard, the siren, the bass, the three drum shots, and it's over. The effect of the finished track is so hypnotic that you are convinced at least five minutes have elapsed since the track started. Actually, the finished version of "Mrs. O'Leary's Cow" has been edited to only 1:35.

"Can't Wait Too Long" exists in three fragments, not clearly discernable as either different versions, or yet-to-be-edited segments of the same version.

The first piece heard on the tape is the most ornate in terms of harmony. Over a backing track that is quietly Spectoresque in composition (it is difficult to single out any instrument, except an everpresent bass), the Beach Boys softly sing a vocal harmony line consisting of humming and then a long, drawn out "Aaah." Slowly, the group intones, "been too long," then repeats the harmonies, concluding this time with "I miss you darlin; I miss you so hard." The track then instantly degenerates to a brief barrage of almost un-decipherable in-studio chatter. (Is it my imagination, or is that Brian saying something about "fucked up that time?") The prominent voice in all of the group's vocals is Brian, singing falsetto. The overall feel of the track, which only lasts 46 seconds, is soft and warm. It would easily fit onto Friends.

The second piece is the longest, -more than 3½ minutes. The opening of the piece is in the style of Wild Honey, showing a rhythm and blues influence. Drums, piano and guitar combine to create an irresistible rhythm. After 20 seconds the drums and guitar drop out, leaving the piano pounding, underscored only by a muted tambourine (or possibly finger snapping). A bass appears at the front, and "di-dip-di-dip" group vocals are added. A celeste-like instrument adds a soft melody line -which crops up again, most prominently, in the third fragment. The bass becomes a fuzz bass, and Brian sings, "Miss you darlin,' I miss you so hard," immediately after which he can be heard saying, in the manner of studio chatter, "miss you so hard," and then, "now let's..." But the rest of his instruction is swallowed up by a rising bass-and-piano pounding. The song breaks to a brief variation on the celeste melody, then the Beach Boys appear in full force, singing, over celeste, high hat, bass and electric guitar.

"Way too long, been way too long baby (twice)  
Way too long, can't wait too long baby  
Way too long, I can't wait too long baby (three times)  
Way too long, can't wait too long baby  
Way too long, been way too long baby (three times)  
Way too long, I been way too long baby  
Way too long, I can't wait too long baby  
Way too long, been way too long baby  
Way too long, I can't wait too long baby (four times)" 25

On the fifth repeat of the last line, the vocal collapses after "Way too..." into incomprehensible in-studio gibberish. The music continues for several measures without vocals, and then it too disintegrates, with someone, perhaps Mike, whistling and saying, in a very spaced out manner, "yeeahh." Other voices chime in unintelligibly, and at the end one voice adds, "Whoo-hoo."

At this point, something needs to be said about the word-play throughout the second piece of "Can't Wait Too Long." Is the group singing "Way too long" or possibly the sound-alike "Wait too long?" And is it "Been way too long," as in "It's been way too long since I've seen you?" or is it rather "Been way too long" as in "I've been away too long?" I would not be surprised to find that the final, finished version of "Can't Wait Too Long" was to have played on all the various interpretations of the lyric.

The third piece is, in feel and style, closely akin to Smiley Smile, especially a song like "Gettin' Hungry." The piece opens with a guitar being strummed against against a stark bass guitar and bass drum pattern. When the vocals come in they are not the full harmonies of the previous two segments. Instead, there is simply Carl's voice, singing (to the same melody played by the celeste in fragment #2):

"Baby you know that I can't wait forever  
Woke in the night again, we were together  
Windows of darkness are all I can see through  
Searching the shadows, hoping to see you  
Baby you know that I can't wait forever  
Woke in the night again, we were together  
Baby you know that I-I-I, Ooooo"

Under Carl, the rest of the group is repeating, in very ragged and discordant harmony, "Way too long, I been 'way too long baby." When the last moment of Carl's "Ooo" dies, the backing vocals come to the front for one repetition of the line. Throughout the fragment the prominent instrument is the driving bass guitar. At the end of the 1st "been way too long baby," the bass takes off, backed by guitar, tambourine and drums, on a 35 second riff that is pure Brian Wilson, yet quite unlike anything found in the Beach Boys' released catalogue. The only thing close to this is the bass riff heard so prominently just prior to the last chorus of the unreleased, alternate "Good Vibrations" from the "Best Summers Of Our Lives" radio special. The time on the third piece is 1:48

Brian's version of the familiar classic, "You Are My Sunshine," opens with, as Preiss labeled it, "a stately cello sound." In its relation to the rest of the song, the introduction is similar to the type used by Roy Wood in many of his songs (listen to "Backtown Sinner" from On The Road Again). For a description of the rest of the song, here is Preiss:

"The main theme of the song is structured around a melancholy cello and violin with a woodblock syncopated behind it. A lovely clarinet provided the bridge between the last verse and the finale, a slow cello that echoed the first chorus."

The ending effect is similar to that of the "Bicycle Rider" fragment; a 'winding down,' though here definitely not a music box. The entire piece lasts only 1:05

The last track on the Smile compilation tape is "Barnyard." Jules Seigel conveyed the effect of the track: "civilized chickens bobbed up and down in a tiny ballet of comic barnyard melody."

A little more than a minute long, "Barnyard" features a simple drum, cello (played pizzicato), and harmonica. The plucking of the cello effectively creates the aural image of chickens bobbing up and down with ridiculous regularity while pecking at seed. As the harmonica blows its singsong melody, the mind conjures a rooster strutting rhythmically across the yard. The only vocal is a repeated "hu-hu-hum-hum-de-doobie-doo-hu-hu-hu," emphasizing the laid-back, unexciting, almost boring farm life.

The only other Smile track I have heard is something of a mystery. I do not have a correct title for it. The tape is from a 1966 recording session in which the instrumental track is being recorded with Brian's favorite session players. Brian is heard giving instructions to the musicians. There are four false starts before they get it right, then the track is heard from start to finish.

The tape starts with Brian telling the group to take the number "from the top again," and issuing instructions: "Dennis, I want you to lay back and slap that rhythm, because the bass is real lazy; just don't push it; just lay right back on it. Hey Van, hit that piano a little harder on the chorus. Gene, just hit that...that...a little bit harder if you can."

"Would the clarinets blow a little...a little harder, actually? ...Just really all out, you know. Make it feel like a Dixieland thing in the room or something."

The track opens with a bright, upbeat melody played on a xylophone, -or something akin. The melody is played twice, and then the assembled studio orchestra comes in: drums, horns, piano, string bass. The overall effect is full and Spectoresque. The basic melody, carried by clarinets, is only eight beats long, but is repeated continuously. The melody line is heard eight times following the xylophone introduction. After the eighth time, the xylophone introduction is heard again, and it is the same length as the first time. That in turn is followed by a repeat of the orchestral section.

The track lasts only 1:35. What it is supposed to portray is unknown. The 'feel,' despite Brian's suggestions, is not that of Dixieland, although it is of an older era of pop music. To a great extent, I am at a loss to describe the track. There are certain similarities to parts of Van Dyke Parks' Song Cycle, not unexpected, as the track is obviously a Parks-Wilson collaboration. Perhaps the track is the not unknown "Holidays." It is light, and gives the impression of 'good times,' in the manner of a holiday.

The final tape I have heard from the Smile recordings is the studio 'improvisation' session. Brian is in the studio, directing a group of horn players through odd sound effects. "Can I hear some staccato-type sounds now, please? Very low," asks Brian. The horn players respond with a bewildering array of haphazard notes at the low end of their instruments. The result sounds like nothing so much as the end result of a bean-eating contest in an echo chamber. "What are the lowest notes each of you can blow? Just kind of a constant sound." The horn players respond with a dark, ominous cacophony fit for the End Of The Earth scene in a D-grade science fiction movie. Brian then turns his attention to the high end of the spectrum, producing sounds that would be at home in an abstract, experimental film. A later request produces eerie, wind-like, or ghost-like screeches.

Brian persuades the horn players to make their horns 'laugh,' and himself cracks up over the results. For the finale, Brian asks the by now bewildered players, "Can somebody say, through their French horn, say 'oh no, I got caught in my French horn'." Brian pushes the madness to the limit: "Have someone answer him and then another guy... have a conversation in there," he urges. The musicians dutifully comply. "Hey George," one player asks another, "how you like show biz?"

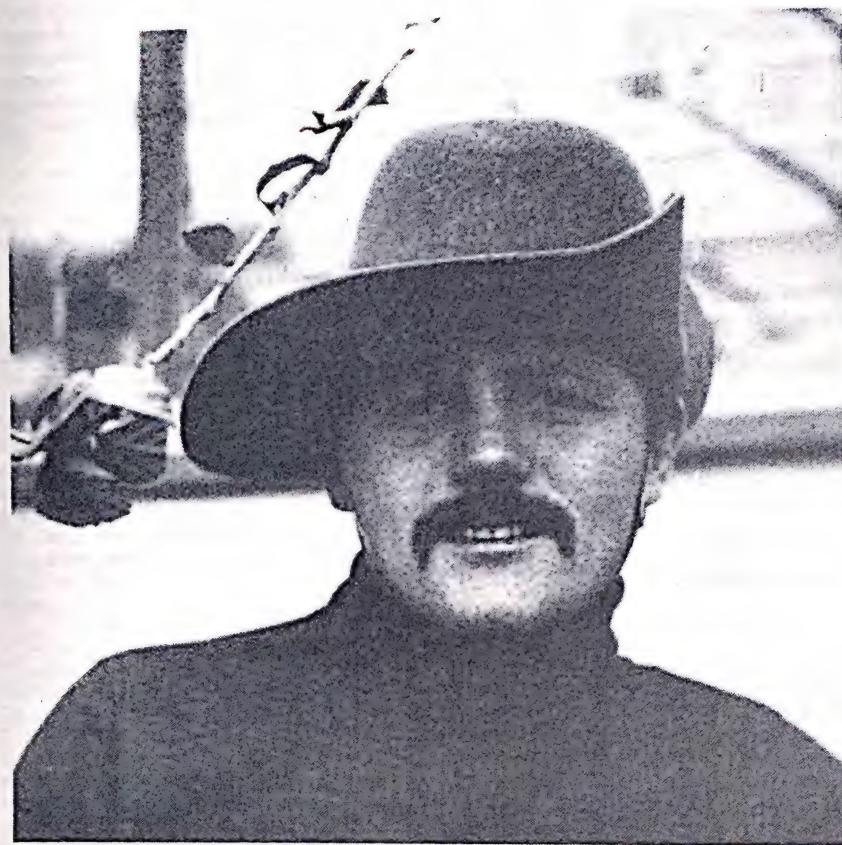
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#### **Four Album Reviews**

Don Cunningham, Gary Gidman

#### The Visitors by ABBA

Benny and Bjorn of ABBA have always demonstrated either a lyrical genius or just plain good luck, in that certain lyrical phrases have stuck out very successfully in their songs, -phrases which smack of a subconscious familiarity in Western minds. The stress on "...only seventeen..." in "Dancing Queen;" the emphasis on "Breaking up is never easy," in "Knowing Me Knowing You;" the emotion of "I don't wanna talk," in "The Winner Takes It All" -such phrasing goes far in bringing us back to all those frightfully wonderful teen-age exigencies of perhaps years ago. Combined with Benny and Bjorn's multi-layered production assault, these songs of ABBA become, in the tradition of Spector, "symphonies for the kids."



With The Visitors, ABBA's latest, we witness some departure from the band's formula. As a matter of fact, a growing trend which has been observable in recent works is brought to a conclusion here: this is an album for adults.

The song "Head Over Heels" deals with a theme of ambitious energy. "Soldiers" deals with what? Existential guilt? "When All Is Said And Done" talks of being "not too old for sex." Such themes extend through nine cuts. If there is an overall theme in The Visitors, it encompasses the trials of encroaching age: the second thoughts on life; the dreams lost; the will to survive.

The lyrical maturity is obvious, and has been noted on previous efforts, notably Super Trouper. What is also of note in The Visitors, is a growth in style of both songwriting and production. One must delve deeper in these songs to find the so-called hooks. Unlike Super Trouper, which was overflowing with such memorable musical phraseology, The Visitors contains songs with softer edges, and a larger scope can be noticed in the more subtle song structures.

"Head Over Heels" is an exception. It is classic ABBA: that irresistible melody, those tight, ascending harmonies, and a rhythm track that knows how to build to a climax. Some of the songs on The Visitors reveal Benny and Bjorn's penchant for the show tune, especially the kind of sad, philosophical reverie that comes toward the end of the play. "I Let The Music Speak" and "Slipping Through My Fingers" could have been written by Richard Rodgers. Other songs are the brighter, upbeat chorus numbers that can open or close the show, such as "Two For The Price Of One."

With the title cut, "The Visitors," Benny and Bjorn prove to be, as ever, vogue, with a theme of suburban paranoia. Witness the recent movie "Neighbors," based upon the novel by Thomas Berger, as well as "Consenting Adults," by Peter DeVries, and even John Irving's semi-nightmare, "The World According To Garp."

At times "The Visitors" sounds like something from the Beatles' "Sergeant Pepper" era, perhaps George Harrison's "Within You Without You." George Harrison could never come up with the pounding rhythms in the middle, however. "The Visitors" is sort of a Sergeant Pepper goes disco, but it is very powerful and very good.

The Visitors should please those who wish to see Benny and Bjorn evolve in certain other directions while maintaining their genius of song style and song textures.

#### Law And Order by Lindsey Buckingham

Lindsey Buckingham's recent solo effort, Law And Order, is a highly original work by a very individualistic artist. Arguably the brains behind Fleetwood Mac's last couple of

LP projects, he is also an avid fan of Brian Wilson, and not afraid to say so, going so far as to release a remake of "Farmer's Daughter" as a single.

Law And Order seems more notable not for the content of the songs, and there are some strong ones here, especially "Trouble," -but rather for the arrangements. In a production sense, Buckingham seems to prefer a basic 3 or 4 position panning scheme, which clusters several tracks on top of one another in your ear, implying the density of Phil Spector's "Wall of Sound." However, the use of reverb or 'plate' echo is almost always deferred here. Instead, tape echo or electronic delay is employed, creating a drier, subtly harsher, more 'contemporary' sound. This is something of a nod to the 'New Wave' school of music which is very popular in L.A. these days.

The arrangements, however, show the influence of Mr. Wilson. Each song on Law And Order is treated as a textural entity, rather than as a vehicle for a singer or guitar soloist. 'Guitar hero' histrionics are confined to one track only. Using many of his Big Mac trademark guitar sounds, along with electronic piano and vibes, and various studio tricks (such as recording instruments at half-speed so that when played back at normal speed the pitch is an octave higher and the timbre is unusual, as is the case with the guitar arpeggios on "September Song" and the drums on "That's How We Do It"), Buckingham creates a distinct textural setting for the mood of each song. The style is, for me, hard to define but instantly recognizable, often yielding similarities to his work with Fleetwood Mac, although subtly.

Not so subtle, however, is the employment of vocals, vocal harmony, and counterpoint, which, at times, are blatantly and stubbornly derived from the casebook of Dr. B. Wilson. I say stubbornly because vocals like this are not considered in the music business to be stylistically 'contemporary,' and therefore not conducive to mega-sales. To reiterate, the employment of vocals on Law And Order are a stubborn, very stylized, and very respectful tip of Mr. Buckingham's hat to Brian Wilson's arranging legacy.

"Trouble," which garnered substantial airplay recently as a single, is only modestly representative in this sense. Two choral blocks of harmony ("Think I'm in trouble," and "Don't know what to do") barely overlap one another to make up the song's refrain. A more telling example is "Bwana," which, after repeated listenings brings to mind Brian's "Lana." Here we have one block of nonsense syllables in the verse ("Rah tatatah") and a wordless "Ahh" block which almost passes for some kind of synthesized keyboard, and embellishes the chorus. This is followed by a voice solo, -possibly a kazoo, but I say a voice miked through a synthesizer or a distortion unit or both, so that it barely re-

sembles a human voice at all, except for the inhalations between phrases.

Elsewhere we find "Shadow Of The West," featuring a solo voice disguised by echo which follows the song's guitar motif around as if attached by a lariat. "Mary Lee Jones" seems rather Beatle-ish instrumentally, but sports massed harmonies and a bass vocal in its chorus. There is a charmingly lugubrious cover of the old standard "September Song" and a straightforward remake of the Country & Western chestnut "Satisfied Mind." My personal favorite, "It Was I," is a tune by songwriter Gary Paxton, given a calliope-like bed of electric keyboards, and sounding as though it would be very much at home on side two of The Beach Boys Love You.

In closing, while its occasional quirkiness may seem a hindrance upon first listening, time and attention will show that this album is a work of undoubted originality which owes no small part of its appeal to the genius of Brian Wilson, and happily acknowledges that debt. It is recommended.

#### Season Of Glass by Yoko Ono

Yoko Ono's Season Of Glass has been out for some time now. It was the first release following the death of her husband, John Lennon. Unlike the style of many previous works, in Season Of Glass Yoko has eschewed the sounds of primal screams and cathartic cadences. Nevertheless, this newest effort offers no cogent reason for the recording of her voice and the placing of it on vinyl, -within the genre of Popular Song.

Her melodies here are more mainstream, yet extremely pedestrian. Her lyrics remain her strong suit, and never more so than on Season Of Glass. They are rich in images and personal truths. John Lennon was probably more than fond of Yoko's poetry, and, ironically, it is through this poetry that we now search for Yoko's deceased husband, -for his own images and his own personal philosophy of love.

What is of particular interest here is the production on Season Of Glass, especially the productions of those songs which can be attributed to Phil Spector. The story told is that he produced some cuts, but then withdrew from the project due to a dispute, whereby Yoko finished the job alone.

"Goodbye Sadness," the leadoff cut, and also a single release, is undoubtedly a Spector effort, and gives a promise which the remainder of the album does not back-up. Sad horns, trembling vibes, looping bass and heavy snare are mixed expertly in a tapestry which makes this beautiful and sad song the album standout.

There are other tapestries, other sound collages which bear the imprint of Spector's production talent. "Mindweaver,"

"Nobody Sees Me Like You Do," "Will You Touch Me," and "Toy-boat" are all worth listening to for evidences of the master, yet even songs on which Phil might have been producing show evidence of Yoko's desires. All in all, it sounds as though there is much less Spector influence on Season Of Glass than that of Yoko Ono.

#### Looking Back With Love by Mike Love

One still has to worry about Mike Love. -Not about his finances or even his well-being (he's safe with publishing rights and TM), but about his continuing influence over the institution of which he is a 20 percent owner, -the Beach Boys. One need only think of his quote from the Dick Clark radio special of last year, "I'm equally as bizarre as Brian ever was...in terms of my scope and my mind," in order to shudder at sad consequences. At times the most articulate surmiser of the meaning of Brian Wilson and the Beach Boys, he nevertheless has an equal ability to allow his substantial self-possession to lead the group in the wrong direction.

On Looking Back With Love Mike has teamed up with producer and songwriter Jim Studer to create an album which is worse than Mike's unreleased first effort, First Love. There is no direction to this first solo release. Perhaps that is what Mike wanted. Having taken immense criticism over the years for being the Beach Boys' formula man, always after that marketable 'fun in the sun' sound, perhaps he decided to shelve his first album with its formula sounds, and to allow an outside mind to take over.

Some of the songs present competent, even listenable arrangements, yet too many of the songs are totally abysmal. "Looking Back With Love," the opening title cut, and also the single release, is actually a cute Rock ditty, although the lyrics are terribly banal. Good, hard drumming propels it, Mike's lead vocal fits the mood, and, of course, the harmony and falsetto are familiar. "Calendar Girl," the Neil Sedaka cat food classic, is a near miss here. A crisp harmony keeps this version alive.

The album standout is "Teach Me Tonight," although that is perhaps circumstantial. Mike's lead interprets the much covered Sammy Cahn classic very well. This is also the best produced cut included. Percussion is well modulated, the harmony arrangement backs up Mike smartly, and the harmonica break even works.

Then there is the drek. "On And On And On," surely a tall task for any cover artist, still demands an apology note to Benny and Bjorn of ABBA. In "Over And Over" someone evidently misread the signs in thinking that the public has been demanding a Latin-ized version of this Dave Clark Five rocker. Waltz time might have been a better choice. Mike's Star Wars

version of "Be My Baby" plods along like R2D2 through a swamp, even with all the required percussion.

Other songs written by Mr. Studer end up being extremely docile and forgettable. The final cut, co-written by Mike and Mr. Studer, and called "Paradise Found," is the better of the lot, however.

In the end, Looking Back With Love presents nothing to get excited about. Its greatest value will hopefully be in teaching Mike Love a lesson about what is good music and what is not-so-good music.

### **Surf's Up Revisited**

Brad Elliott

It never fails. You can spend as much time as possible on a project, but as soon as it's completed, it's already on its way to being out-of-date.

I spent three years in the preparation of Surf's Up: The Beach Boys On Record 1961-1981. For information as accurate as possible, I often went directly to people who had been on hand when recordings were made. The main discography was revised many times after its initial compilation. The sixteen 'a' and 'b' entries in the chronological numbering are records that were added during the revision. But, despite the careful preparation, Surf's Up went to print with several unintentional errors.

In the very last days before the book went to print, new information became available on several of the records included. Some of the information confirmed what was thought, but other news contradicted previous data.

As time passes and more research is done, such a situation will occur more frequently. Additionally, new product will be released. It's a bad habit of record companies.

In an attempt to keep information in the book updated and before fandom and collectors, this column will be a regular feature in Add Some Music. New and additional information will be presented in an article format that, hopefully, will be as interesting to people who have not bought the book as to those who did.

For those who are interested in a formal addendum, where new information is presented in the same format and style as in Surf's Up: The Beach Boys On Record, and in more detail than presented here, I will be publishing a three-times-a-year supplement. Subscriptions will be \$8 a year (three

issues), or \$15 for two years (six issues). The first supplement should be out in April or May. Write: Brad Elliott, P.O. Box 10970 A-3, Houston, Texas 77292.

### Chronological Discography

Contrary to what is written in the section of Surf's Up titled "That's Not Me," it is now fairly certain that Dennis Wilson was involved with "RPM" and "My Sting Ray" by the Four Speeds (Challenge 9187, released February, 1963). Gary Usher earlier stated that no Beach Boys were involved, but after hearing the record he now is certain Dennis drummed on both sides. Other members of the Four Speeds have confirmed it.

Usher has taken issue with Nick Venet on Brian Wilson's involvement with the Hondells' records, and the facts seem to support him. At present, the best information is that Brian did not sing the lead vocal on the Hondells' "Little Honda" (entries 57, 61, 126a, 185, 277, 289, and 304 in Surf's Up). Chuck Girard sang the lead vocal.

"Neither Nick Venet, Mike Curb, or anyone else had anything to do with the original Hondells recordings," says Usher. "They were my little 'pet project.'" For contractual reasons Usher could not be named as producer on the records, so he arranged to have them credited to Venet's new Ben-Ven Productions company.

Usher got the idea for cutting "Little Honda" after hearing the track Brian had prepared for the "Girls On The Beach" film. Usher mentioned to Brian that the song would make a great single. "The song was personally given to me to record by Brian," Usher recalls, "because, as he explained, they had so much product in the can that it was not scheduled for release for many months. This disturbed Brian, and he was thrilled that I liked it enough to want to record and release it right away. He offered his assistance, which, as it turned out, I did not take."

"I copied the dub," Usher says, "I copied Brian's thing, as there was no sense changing it, because I liked what I heard."

Brian was also not involved with the production of "My Buddy Seat" (entries 70 and 71), although he did cowrite the song, and sang high falsetto. "The high falsetto voices were co-sung by Chuck (Girard) and Brian," Usher says. "It was Brian's request that he be mixed down so as not to create additional problems for himself." The production credit is vague because of the manner in which the record was made, not because Brian produced it. According to Usher, "It ended up very rushed and overproduced as everyone was throwing things in and doing things. It was an all-star cast." But Brian was not part of the cast.

Brian was part of the cast assembled for the recording of "My Little Bike," a track (side one, cut four) on The Hondells album (entry 71). Brian sang the falsetto with Usher.

Also, it appears that Jan and Dean were not the vocalists on "Move Out Little Mustang" (entry 50), despite the song's appearance on a Jan and Dean album (entry 65). Lead vocals were by Phil Sloan and Steve Barri, who sang back-up behind Jan and Dean, and recorded on their own as The Fantastic Baqqys.

Since the book appeared, I have become convinced that Mike Love had nothing to do with the Beatles' "Back In The USSR" (entries 127, 213, 285, 318, 319, 250). Checking with several Beatles researchers has produced a complete lack of evidence supporting the theory that Mike contributed a chorus to the song. My publisher and I are in the process of obtaining the final word on the subject, by directing an inquiry to Paul McCartney himself.

Several records were left out of the discography through simple oversight. Despite my efforts at listing all of the countless compilations that include Beach Boys tracks, there have been so many that I am not sure all of them will ever be listed in one place. Left out were:

1. I Get Around, Tee Vee Records TV-1019, released 1978. Record one, side one, cut one: "I Get Around." Record two, side one, cut one: "Help Me Rhonda."

2. Summer Fun, Tee Vee Records TA3-2021/Capitol Special Markets SLB-8241, released 1979. I was aware of the Canadian release of this album, which I elected not to list, but it appears there was a U.S. pressing. TeeVee has offices in Nashville as well as Ontario. Side One: Fun Fun Fun, I Get Around, Little Deuce Coupe, Little Honda, Long Tall Texan, Then I Kissed Her, When I Grow Up, Shut Down. Side Two: California Girls, Help Me Rhonda, Barbara Ann, The Little Girl I Once Knew, Why Do Fools Fall In Love, Don't Worry Baby, Wendy. Side Three: Dance Dance Dance, 409, Hushabye, Be True To Your School, In My Room, Papa-Oom-Mow-Mow, Graduation Day, Do You Wanna Dance. Side Four: Surfin' USA, Summertime Blues, Louie Louie, Surfer Girl, Tell Me Why, Catch A Wave, Surfin' Safari.

3. Rock & Roll Revival (30 Hits), Laurie 4029, released 1981. A two-record set including one Beach Boys track, probably a Hite Morgan production.

4. The Beach Boys/Jan & Dean, Realistic 51-7010/Capitol Special Markets SL-8149, released through Radio Shack in the summer of 1981. Side One, cut one: "urfin' USA," cut three: "I Get Around," cut five: "Shut Down." Side Two, cut two: "Fun Fun Fun," cut four: "Little Deuce Coupe." The album also includes "Drag City," Dead Man's Curve," and "Surf City," by Jan & Dean, all of which are co-written by Brian.

5. Chicago IX: Chicago's Greatest Hits, Columbia HC 43900, released 1981. The 'half-speed mastered' version, including "Wishing You Were Here," (Side Two, cut two) in super fidelity.

Since the book went to print, the following records have appeared:

1. Surfin' Hot Rod Best 20, Capitol ECS 91020 (Japan). A unique compilation, noteworthy for its inclusion of "Surfin' Down the Swanee River" and "Pray For Surf" by the Honeys, and "Pamela Jean" by the Survivors. The 20-cut album also includes six Beach Boys songs.

2. The Beach Boys, "The Beach Boys Medley" (Special Disco Mix, 5:20) b/w "The Beach Boys Medley" (9:30), Parthe Marconi 2C052-528992 (France). The A-side of this twelve-inch single includes the same songs found in the American 45 version of "The Beach Boys Medley," but is 1:15 longer. The B-side is a totally different medley made up of "Surfer Girl," "Girls On The Beach," "Ballad Of Ole' Betsey," "We'll Run Away," "Caroline No," "The Surfer Moon," and "In My Room."

3. Beach Boys/ Brian Wilson Rarities, EMJ ST 26463 (Australia), released September 14, 1981. Twenty rare Beach Boys tracks and Brian Wilson productions, including both sides of the Dennis Wilson and Rumbo 45, and the previously unreleased "What'd I Say," recorded live at Sydney Stadium in January, 1964. This album is discussed at length elsewhere in this issue of ASM.

4. Peter Cetera, Full Moon/Warner Brothers FMH 3624, released October, 1981. Carl Wilson cowrote, with Cetera and Ricky Fataar, and played 'second guitar' on "I Can Feel It," (Side One, cut two).

5. The Beach Boys, "Come Go With Me" b/w "Don't Go Near The Water," Caribou ZS5 0263, released November 6, 1981.

6. The Beach Boys, Ten Years Of Harmony, Caribou Z2X-37445, released November 9, 1981. CES' retrospective double album, noteworthy for its inclusion of "It's A Beautiful Day" (single edit: 3:15), "California Saga: California" (single mix), "Rock And Roll Music" (single mix), "Cool Cool Water" (3:23 single edit), "San Miguel" (previously unreleased), "School Day" (previously unreleased single mix), and "Sea Cruise" (previously unreleased). Also, production credits for the album's 29 tracks are listed in greater detail than on the original releases.

7. Chicago, Greatest Hits, Vol. 2, Columbia FC 37682, released November 24, 1981. Includes "Baby What A Big Surprise."

Note: If all entries in the book's chronological discography were numbered consecutively and the above corrections, additions, and deletions were taken into account, Chicago's Greatest Hits, Vol. 2 would be entry # 377.

#### Unreleased Recordings

The track lineup for the album Merry Christmas From The Beach Boys, as presented to Warner Brothers, was: Side A: "Christmastime Is Here Again," "Child Of Winter," "Winter Symphony," "Michael Row The Boat Ashore," "Seasons In The Sun;" Side B: "Holy Evening," "Christmas Day," "Go And Get

"That Girl," "Santa's Got An Airplane," "I Saw Mommy Kissing Santa Claus" (rewritten version).

"Calendar Girl," the Neil Sedaka oldie recorded by the Beach Boys during the sessions for L.A. (Light Album), was sung by Mike, not Brian, as was stated in the book.

"Don't Fight The Sea," recorded by Alan Jardine in late 1980, is not an original composition. Instead, it is a cover of a Terry Jacks song from the mid-Seventies.

Left over from Mike Love's 1981 solo sessions were two songs, "Oh Those Girls," and "California Beach." The latter used the same track as the unreleased Beach Boys song, "Skate-town U.S.A."

#### Concert Recordings

A tape exists from a January, 1964 concert at Sydney Stadium in Sydney, Australia. Besides "What'd I Say," released on the Australian Beach Boys/Brian Wilson Rarities LP, the tape includes "Papa-Oom-Mow-Mow" and "Little Deuce Coupe."

Excellent video and audio tapes exist from the July 5, 1981 radio-TV simulcast of the Beach Boys concert in Long Beach, California. Unfortunately, without Carl, who was touring solo, the performance was possibly the group's worst ever. Highlights of the show were "Sail On Sailor," sung by Bobby Figueiroa, "Good Vibrations," sung by Brian, although off-key, "Barbara Ann," with Jan and Dean, and "Back In The U.S.S.R."

#### Promotional Records

"Dick Clark Presents The Beach Boys," the Memorial Day, 1981 radio special, was sent to radio stations as a boxed three-record set by Mutual Broadcasting System. The highlight of the special and the set was Mike's unreleased solo gem, "Brian's Back."

Another radio special, Surf City Syndicators' "20 Years of Good Vibrations Over America With The Beach Boys," also was shipped as a three-record set. Intended for broadcast in connection with the July 5 "Spirit Of America" simulcast, the special was essentially a Mike Love retrospective of the group's history. The highlight was Mike's then-unreleased "Looking Back With Love."

#### Friends And Relatives

Left out of the Bruce Johnston discography were:

1. The Hondells, "My Buddy Seat" b/w "You're Gonna Ride With Me," Mercury 72366, released November 1964. Bruce sings backing vocals.

2. The Hondells, Mercury SR 60982, released December, 1964. Bruce sings backing vocals of the above two songs.

3. Shaun Harris, Capitol ST 11168, released 1973. Bruce sings backing vocals.

4. Bill Quatemann, Night After Night, RCA AFL1-2027, released 1977. Bruce sings backing vocals.

Left out of the Blondie Chaplin/Ricky Fataar/Flame discography were:

1. Sweet Water, Melon, Reprise RS 6473, released 1971. Ricky plays drums.

2. Joe Walsh, You Can't Argue With A Sick Mind, ABC-ABCD-932, released March, 1976. Ricky plays drums.

3. Nicky James, Thunderthroat, Threshold THS 19, released 1976 in Great Britain. Brother Fataar plays bass.

4. Rab Noakes, Restless, Ring'O 2339 201, released 1978 in Great Britain. Ricky plays drums and percussion.

5. Jennifer Warnes, Shot Through The Heart, Arista 4217, released 1979. Ricky plays drums. Blondie plays guitar and sings backing vocals.

6. Max Gronenthal, Max, Chrysalis CHR 1278, released 1980 in Great Britain. Ricky plays drums, percussion and guitar, and sings backing vocals.

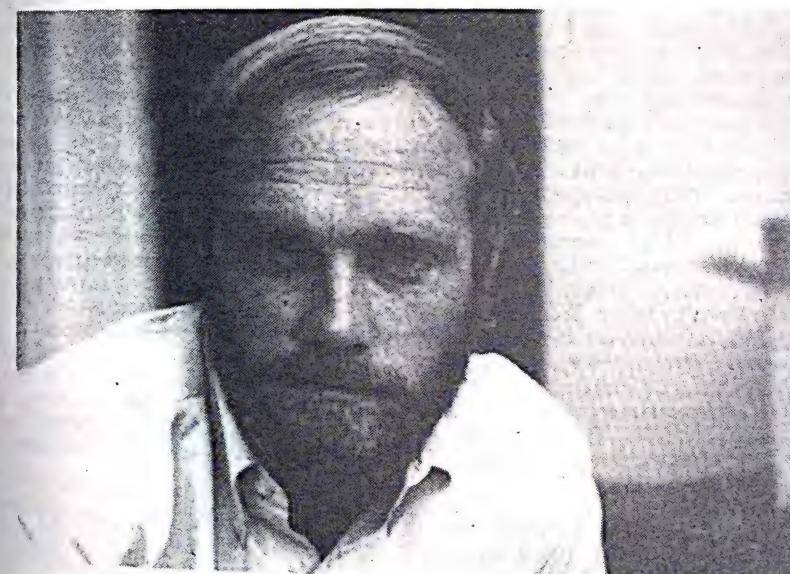
7. Peter Cetera, Full Moon/Warner Brothers FMH 3624, released October, 1981. Ricky plays drums and percussion, and, with Cetera and Carl Wilson, co-wrote "I Can Feel It."

Left out of the Van Dyke Parks discography were:

1. Biff Rose, Children Of Light, Tetragrammaton T 116, released 1968, later reissued as Buddah BDS 5076. Van Dyke plays synthesizer.

2. Bonnie Raitt, Takin' My Time, Warner Brothers BS 2729, released 1973. Van Dyke plays keyboards and sings backing vocals.

-Also, Van Dyke did not play piano on the title song of Judy Collins' Who Knows Where Time Goes (Elektra EKS 74033, November 1968). He played on "Someday Soon" from that album.



In the September issue the Rare Tracks column featured two well known bootleg albums. There is now a third Beach Boys bootleg album, one which Brad Elliott mentioned in his interview also of the September issue. Since he hadn't heard it then, he only gave some hints as to its contents. I'd like to go into more detail here, since most of the tracks seem to be quite rare and collectable.

Let's start off with the packaging. Evidently 200 copies have been pressed, as it says so on the cover. The album is titled Good Time 1978. Two Xeroxed pictures grace the cover, one taken from the back cover of John Tobler's book, and the other one a drawing of Brian from Guy Palleart's book, Rock Dreams. The album contains 14 tracks, quite a large number for a bootleg. Side one has Beach Boys material, while side two features mainly Brian Wilson outside productions.

Side one opens with the studio version of "We Got Love," in remarkable quality. This version isn't as powerful as the live version from the In Concert album. This has a piano backing throughout, and the guitar which highlighted the live version is, in this case, heard only in the background.

Due to its rarity the inclusion of "Child Of Winter" is much welcomed, but also because it is such a wonderfully typical Brian Wilson song. Brian himself supplies the loony voice in the middle of this 1974 Christmas gem. Otherwise he leaves the lead vocal to Mike, whose voice fits perfectly.

The biggest surprise in the collection is the next track, which is not unlike the previous track in spirit. It is "Loop De Loop," and hearing this unreleased track for the first time sent chills up and down my spine. Although recorded in 1970, it sounds very fresh. "County Fair," "Amusement Parks USA," and "Palisades Park" are packed into one song. A roaring diesel puts you in the mood. The crowd is cheering as Brian and Alan take off propelled by Mike's bass voice. For two stanzas they are popping in and out of the clouds, landing in a kind of a capella fading, and as a final surprise, starting over again in a storm of furious horns. In various interviews Alan has mentioned the song as a good one which he would finish with a real production treatment. To me this is a definite production. Sheer fun.

Following this are the two Dennis Wilson and Rumbos tracks, "Sound Of Free" and "Lady." They are well known from the Hawthorne Hotshots EP, yet the sound quality seems a bit better here.

The last track on side one is "The Monkey's Uncle," by Annette Funicello backed by the Beach Boys. If you disconnect the right speaker you can eliminate Annette's voice,

and listen to the Beach Boys' backing vocals alone, since the cut is in stereo.

While the sound quality of side one is extraordinary, side two begins with two tracks which have been taken from what is obviously a worn tape or record. The tracks are "The Revolution" and "Number One," both written by Brian and Gary Usher, produced by Brian, and featuring the vocals of Betty Willis. "The Revolution" is a powerful production with a slight resemblance to the Motown sound of some years later. The flip is an odd tune. It is good to have one of Brian's earliest productions (August, 1962) on record again.

Along with Glen Campbell's "Guess I'm Dumb," the next song on the collection, "I Do," rates among Brian's best outside productions. It is by the Castells, with a lead vocal by Chuck Girard. The song is a remake of "County Fair," and is said to have also been recorded by the Beach Boys for the Today album. It was not included because it did not fit into the mold of that album. In terms of production, it is interesting to note the very nice horn backing which exists throughout the song, and is most evident at the fade. It is a pity that no stereo version was ever released. This song presents some sort of milestone in Brian's producing and arranging credits, as it displayed glimpses of sounds which would show up in "California Girls" and "Let Him Run Wild."

"She Rides With Me" is next, sung by Paul Peterson. This is a Wilson/Christian collaboration, produced by Brian, and featuring Brian on backing vocals.

Although it is not certain how much involvement Brian had in the production of the next two tracks, they rate among the finest that American Spring came up with. Their best song, "Shyin' Away," features the delicate horn arrangement, and flows smoothly throughout, making me very curious about other tracks by American Spring which stayed in the can. The flip side of what was an American Spring single is Dennis' "Fallin' In Love," originally titled "Lady." I find this version a bit too saccharine to my taste.

The last two tracks in this collection seem somewhat out of place, although both are extremely interesting. California Music's "Why Do Fools Fall In Love" featured the production talents of Brian for only the first few seconds. It includes a lead vocal by Terry Melcher, and has been discussed earlier in Add Some Music.

Finally, there is "Yes Sir, That's My Baby," an extremely rare conglomeration of artists who sound like they cut the track at 5 O'Clock in the morning, and were drunk or half asleep. Brian is said to have sung the falsetto. He is

given credit here for "background vocals."

To be sure, this European bootleg contains a plentiful amount of interesting and rare music by the Beach Boys. I don't mind having to pay 15 English pounds for it.

Good Time 1978

Side A

We Got Love  
Child Of Winter  
Loop De Loop  
Sound Of Free (DW)  
Lady (DW)  
The Monkey's Uncle

Side B

The Revolution (Rachel & The Revolvers)  
Number 1 (R & R)  
I Do (The Castells)  
She Rides With Me (Paul Petersen)  
Shyin' Away (Amer. Spring)  
Fallin' In Love (A. Spring)  
Why Do Fools Fall In Love  
-(California Music)  
Yes Sir, That's My Baby  
-(Hale & Hushabees)

Collections

In 1981 a curious phenomenon occurred: a number of rare Beach Boys/Brian Wilson tracks became suddenly quite available. In addition to the bootleg album described above, Capitol records issued a number of legitimate albums containing songs by the Honeys, the Survivors, and other rare artists having something to do with the career of Brian Wilson. Listed below are four albums from around the world, all of which contain, well, "Surfin' Down The Swanee River."

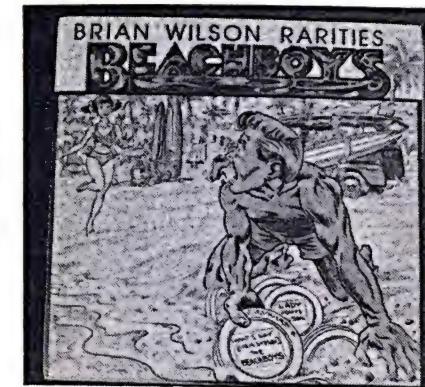
The Brian Wilson Productions is part of Capitol's 7-album boxed set titled The Capitol Years, which has been released in England and Japan.

Side A

Shoot The Curl (Honeys)  
Surfin' Down The Swanee River  
-(Honeys)  
Pray For Surf (Honeys)  
Hide Go Seek (Honeys)  
Runaround Lover (Sharon Marie)  
Summertime (Sharon Marie)  
The One You Can't Have  
-(Honeys)  
From Jimmy With Tears  
-(Honeys)

Side B

Pamela Jean (Survivors)  
After The Game (Survivors)  
Sacramento (Gary Usher)  
That's Just The Way I  
Feel (Gary Usher)  
Thinkin' Bout You Baby  
-(Sharon Marie)  
The Story Of My Life  
-(Sharon Marie)  
Guess I'm Dumb  
-(Glen Campbell)  
Tonight You Belong To Me  
-(Honeys)  
Goodnight My Love (Honeys)



Summer Means Fun (California Surf Music) has been released in Holland.

Side A

Surfin' U.S.A. (BB)  
Summer Means Fun  
-(Fantastic Baggys)  
Gonna Hustle You  
-(Leg. Masked Surfers)  
Surfer's Stomp (Mar-kets)  
Dead Man's Curve (J&D)  
Little Deuce Coupe (BB)  
Surfin' Down The Swanee R.  
-(Honeys)  
Ride The Wild Surf (J&D)

Side B

Surf City (J&D)  
Tell 'Em I'm Surfin'  
-(Fantastic Baggys)  
Fun Fun Fun (BB)  
Anywhere The Girls Are  
-(Fantastic Baggys)  
Thinkin' Bout You Baby  
-(Sharon Marie)  
Pamela Jean (Survivors)  
Summertime Summertime  
-(Leg. Masked Surfers)  
Surfin' Safari (BB)

Surfin' Hot Rod Best 20 comes out of Japan.

Side A

Surfin' U.S.A. (BB)  
Miserlou (Dick Dale)  
Surfin' Down The Swanee  
-(Honeys)  
Catch A Wave (BB)  
King Of Surf Guitar  
-(Dick Dale)  
Beach Ball (City Surfers)  
Hawaii (BB)  
Pray For Surf (Honeys)  
The Wedge (Dick Dale)  
Be True To Your School (BB)

Side B

I Get Around (BB)  
The Scavenger (Dick Dale)  
Powder Puff (City Surfers)  
Hot Rod City (Super Stocks)  
Hot Rod High (Knights)  
Flash Falcon (Shut Down  
Douglas)  
Little Honda (BB)  
Night Rider (Dick Dale)  
Don't Drag No More  
-(Susan Lynne)  
Pamela Jean (Survivors)

Finally, Beach Boys/Brian Wilson Rarities comes out of Australia, and features a song never previously pressed on a record. That song is a live rendition of Ray Charles' "What'd I Say," as performed by the Beach Boys in Sydney, Australia in 1964.

Side A

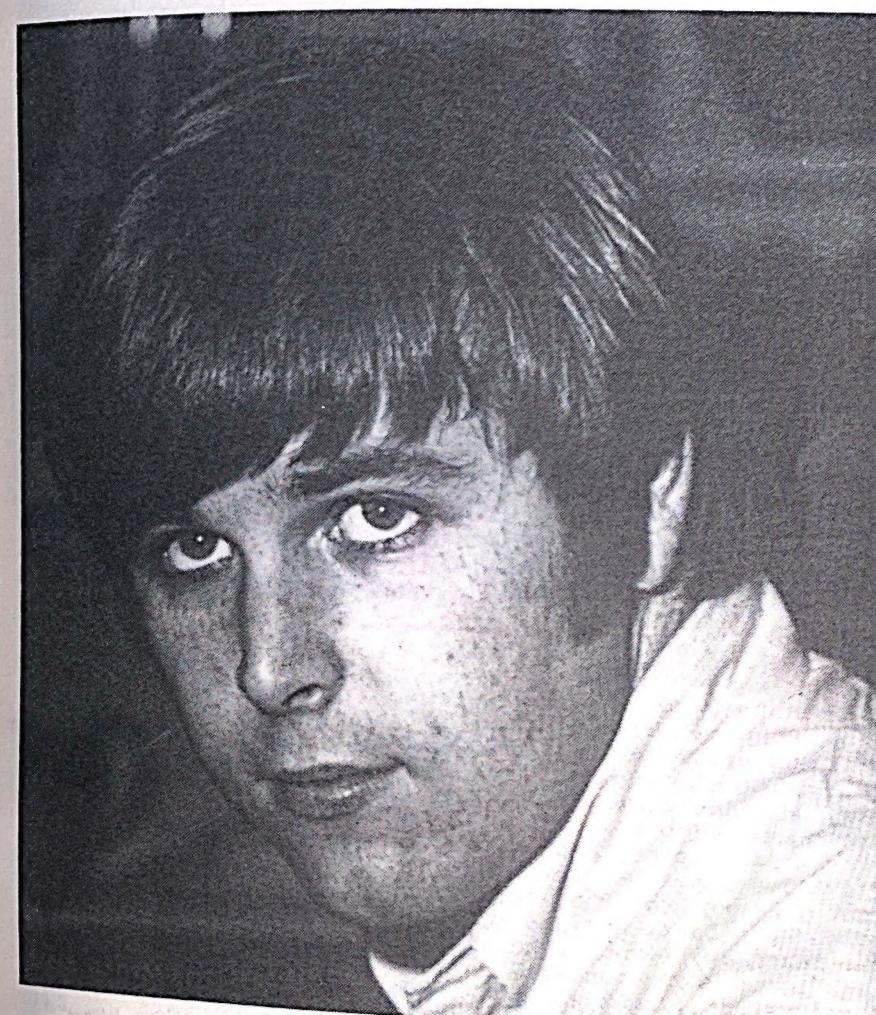
Be True To Your School (BB)  
Pamela Jean (Survivors)  
Sacramento (Gary Usher)  
The One You Can't Have  
-(Honeys)  
Thinkin' Bout You Baby  
-(Sharon Marie)

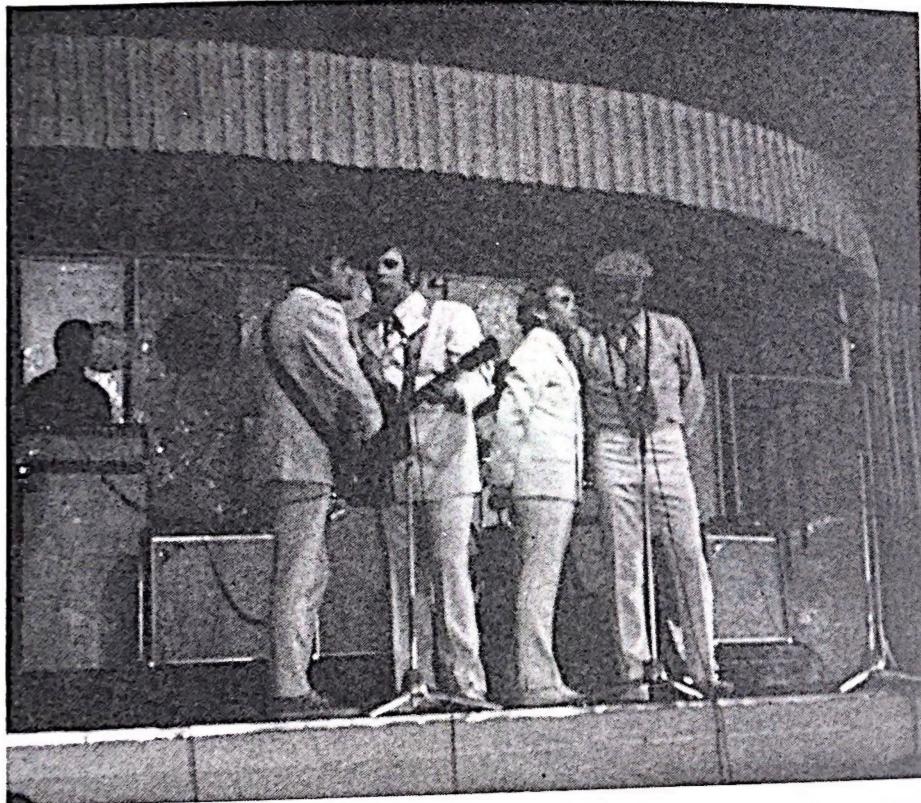
Side B

Cottonfields (BB)  
Lady (DW)  
Celebrate The News (BB)  
Sound Of Free (DW)  
Bluebirds Over The Mountain  
-(BB, alternate)  
Well, You're Welcome (BB)

Guess I'm Dumb (GC)  
After The Game (Survivors)  
Pray For Surf (Honeys)  
Runaround Lover  
-(Sharon Marie)  
Surfin Down The Swanee  
-(Honeys)

The Lord's Prayer (BB)  
The Story Of My Life  
-(Sharon Marie)  
Goodnight My Love (Honeys)  
What'd I Say (BB, live)





## Letters

Sir:

Having seen over twenty Beach Boys concerts in the last nine years, the anticipation of seeing another one still brings a smile to my face. The Beach Boys played on December 5, 1981 at the Circle Start Theater, in San Carlos, California (30 miles south of San Francisco). I've seen some great shows and a few bad ones. I expected this one to be an average show since Carl wasn't back with the band.

A few hours before the concert, John Pickens of Sacramento, Gerry Dooley of Lafayette, and myself, all hardcore Beach Boys fans, decided to test our luck and head over to the Beach Boys' hotel, hoping we could get an autograph and talk to the band members.

Apparently luck was with us because we caught Mike at the bar. He graciously answered all our questions, and signed autographs for more than half an hour. Mike seemed like he had to watch his image as "Mr. Beach Boy." We also ran into Bruce. He seemed interested in the copy of Haw

thorne Hot Shots, and told us that the cover photo was taken at Griffith Park, Los Angeles. When asked about playing 1970's material on stage, he replied, "I want to do the oldies." That's Bruce Johnston.

Boy did we feel like we hit the jackpot when we met Mike and Bruce. Our dream was to meet Big Brian, though. In a chance encounter down the hall of the hotel we met a giant of a man. It was Big Brian walking around wearing only his blue sweatpants. We asked Brian for his autograph, and he answered, "Sure, come down to the room."

The next twenty minutes were right out of "Fantasy Island." There in the room, a smiling, energetic Brian signed our album covers, took photos with us, answered tons of questions, and even sang, "Sweetie don't you run and hide baby."

His "Sweetie" is a cute, up-tempo song with Al, Mike and Brian rotating lead vocals. Brian sings this in the key of B.

"Stevie," a mid-beat song about Fleetwood Mac's spacey lady, has the verse, "I have adored you for so long, and the vibrations are so strong. You make me feel like you belong. I belong." He also sang "Still I dream Of It" for us.

As for other new songs, Brian has written "Night Blooming Jasmine," "Dancing U.S.A.," and "City Blues," with Dennis and a fellow named Ed Garvey. There are about seven songs near completion for a new album. The Boys are due to return to the studio late January to March, with Carl. They're interviewing top record producers with excellent track records to produce this album. We're all anxiously awaiting the new album by the group.

Brian said his two favorite Beach Boys albums are Holland and Carl And The Passions. Honest, that's what he said. He

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also said that "Good Vibrations" and "Til I Die" are his two favorite songs that he's written.

He did not like MIU at all, -and "Loop De Loop" will not come out because it's "not good enough."

Brian invited us to return after the first show "to rap" and, of course we told him we would. As we left Brian to eat dinner and go to the concert, we knew that the show would be anti-climactic after our experiences that afternoon.

Returning to Brian's room after the first show, we were disappointed that Brian didn't feel up to seeing us again. But he did invite us to attend the second show, and gave us backstage passes. Thanks Brian.

Les Chan  
Oakland

Sir:

The current stagnation of the Beach Boys as an oldies traveling show, marks an all-time low for a band which at one time was recognized for its inventiveness and growth. However, what we see now is the culmination of a process which began with the Endless Summer tragedy, -and I say tragedy quite deliberately because it seems to have destroyed the progressive attitude within the group, which, in view of what's happening, now seems to be utterly intimidated by the past.

The idea of the "tragic flaw" drifts into my mind. Usually applied to the heroes of Shakespearean drama, the basic notion is that the very quality which sets the hero above his fellow men, that which is the source of strength and success, becomes that which also brings about the ultimate demise of the individual. It might seem a bit melodramatic to equate the career of Brian Wilson with such timeless characters like King Lear and Macbeth, but certainly some of the elements are there.

Brian Wilson, unwittingly perhaps, created a body of work involving an illusion which struck an unconscious fantasy common to people everywhere, and regardless of time, be it 1964, 1974 or 1984. A lot of people have tried to analyze the quality that exists in the early works of the Beach Boys. Some ascribe to the theory that record buyers are seduced by the hedonism of a white, middle class nirvana portrayed in the song lyrics. Others place emphasis on the idea that people listen to the early works of the Beach Boys in order to hear the work of a great, inventive songwriter and arranger.

The riddle as to why their work of 1961-1965 should be so appealing (in terms of record sales), while everything since has received, at best, only 'critical' success, is completely baffling. But that is the fact, and the Beach Boys find themselves looking over their shoulders helplessly, toward the shadow of their own past success. They now seem unwilling to face the prospect of another album disaster.

What makes the present situation so grim is that the

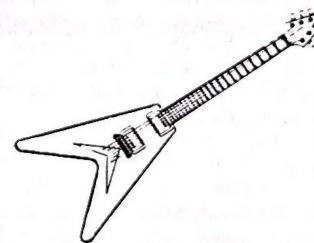
Beach Boys are digging their own grave. By just going around playing oldies the implicit message is, "We're finished. We've said all we had to say, and here's the best of it." If it is true, as one of the concert reviewers said in Add Some Music, that Mike Love is in charge (and I find that hard to believe), then, creatively, the Beach Boys are finished.

Rather than just blaming the Beach Boys for not trying to promote their current work, maybe we should look elsewhere for an explanation for the self-destructive behavior. This theory will probably seem far-fetched, but I can not explain two facts in any other way: (a) A group signs a CBS contract worth a reported 8 million dollars; (b) Two years after the first CBS release that group is going all over the country playing nothing but oldies, without the slightest inclination to record new material.

Now one would think that with all this money on the line CBS would be the harshest possible taskmasters, insisting that the Beach Boys perform nothing but new material (CBS material) in concert, with the idea of forging a new identity, and using that identity to start a new, successful career.

When I heard of the signing I thought the Beach Boys were on the verge of reaching some potential in terms of artistry and record sales, simply because CBS would force them. I figured there was a plan to take the qualities which the band seems to represent: harmony, innocence, simplicity, -combine those with other musical ideas essentially foreign, like Jazz,

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and come up with a truly new sound which would shock people into listening and then buying. It seemed possible, especially in view of the ebb in the Beach Boys' recent efforts, that CBS got wind of a Brian Wilson project that would take the group into a whole new field of Pop Music, and that they believed in it enough to come up with 8 million.

There have been no grandiose experiments to justify my hopes, yet CBS and the fans, perhaps I should say the fanatics, considering record sales, -got two fine, divergent albums, along with convincing evidence that Brian has not lost his talent, and even still cares. "Good Timin,'" "Oh Darlin,'" "Sunshine," and "Goin' On" belong on any "best of" album.

But here it is a year after Keepin' The Summer Alive, and one would never know they had recorded a thing for their new label.

Which brings me to my theory. I've always been haunted by something Dennis said in that infamous Rolling Stone article of a few years ago (I think it was called "No More Fun Fun Fun"), in which it was suggested the Beach Boys were about to break up and that the breakup would be due primarily to something in the new CBS contract. Dennis said something to the effect that money was going to destroy the group, that the group was going to be sold out, and he didn't want to be a part of it. Then the article describes a similar reaction from Carl when he is made aware of the clause to which Dennis was referring. (It seems rather strange that the two dissenters should be the same two who have released solo CBS albums.)

I've never learned specifically what Dennis and Carl were so outraged by, but maybe we are seeing the effects of that clause right now. Considering how much CBS spent for the group, I believe that the Beach Boys were originally given, say, two albums to hit it big, and if they failed they would be forced to tour playing material that would pack them in. -Oldies, in other words, and the receipts from these concerts would go to CBS. The solo projects may be a gesture by CBS to placate Dennis and Carl, allowing them to vent creative urges.

Peter Prorok  
Libertyville, Ill.

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